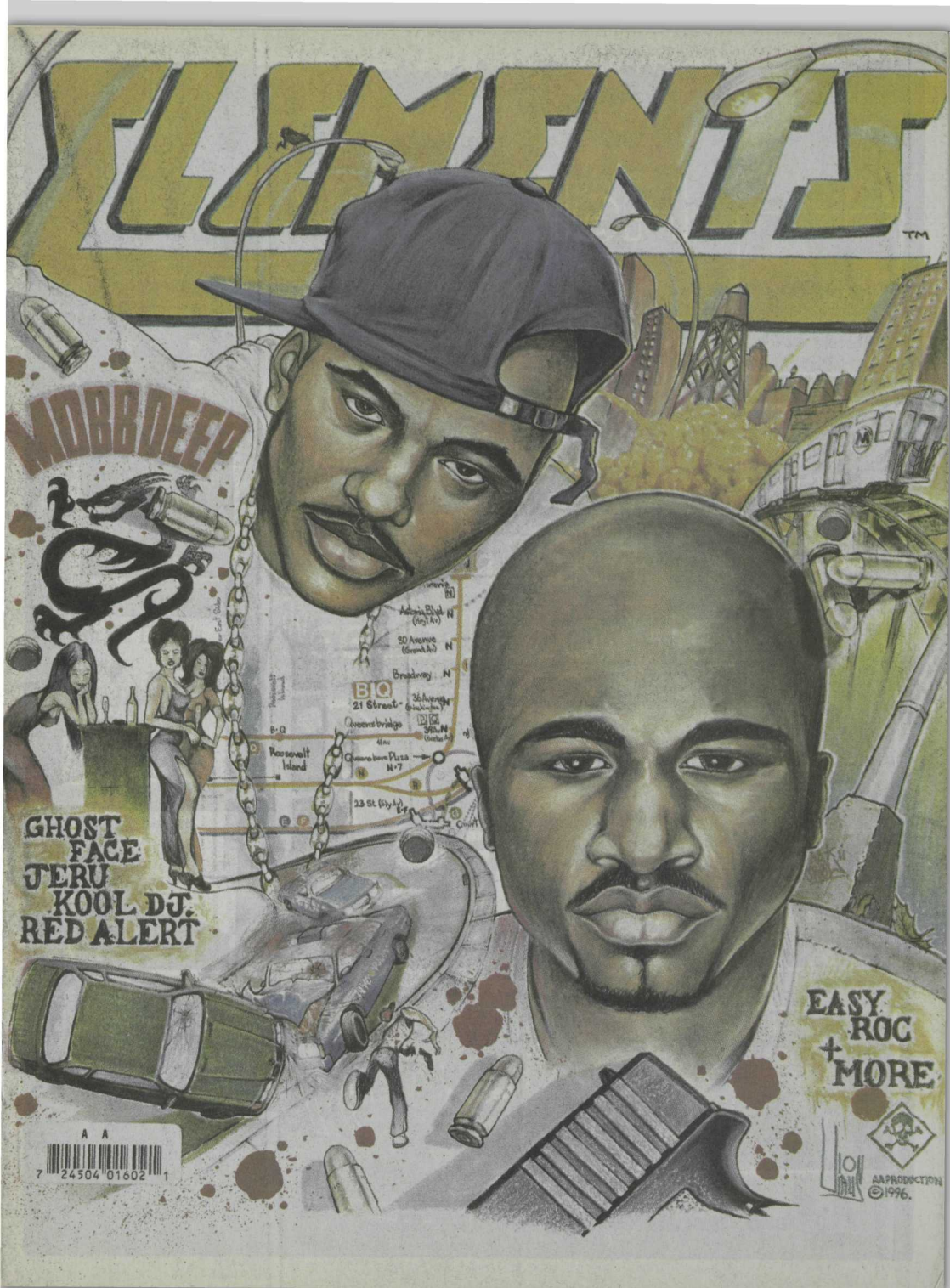




**GHOST
FACE
JERU
KOOL DJ.
RED ALERT**

**EASY
ROC
+
MORE**

AA
7 24504 01602 1

REPRODUCTION
© 1996

When Santa asks if
you've been good
this year tell him

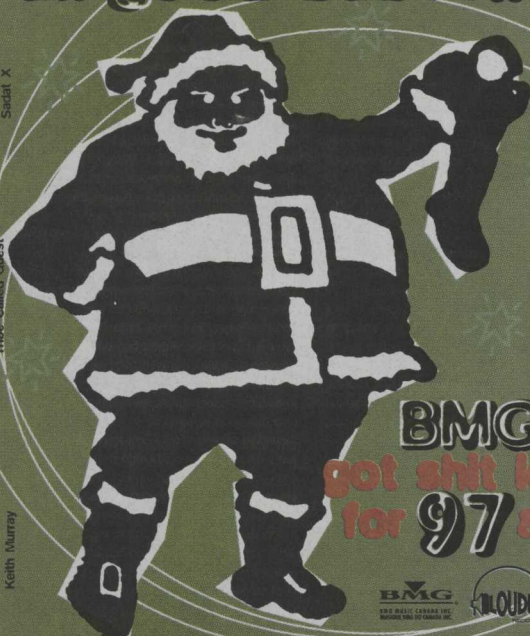
Hell Yeah!

I've been a
**Loud talkin'
Jive Ass**

OutKast
and a real

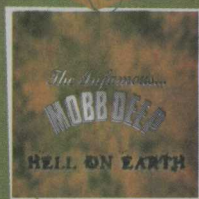
Bad Boy

and it's
all good habee!!



BMG Urban

got shit locked down
for **97** and beyond!!



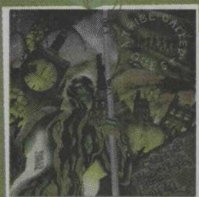
Mobb Deep



Xzibit



Sadat X



Tribe Called Quest



Keith Murray



E40



OutKast



112

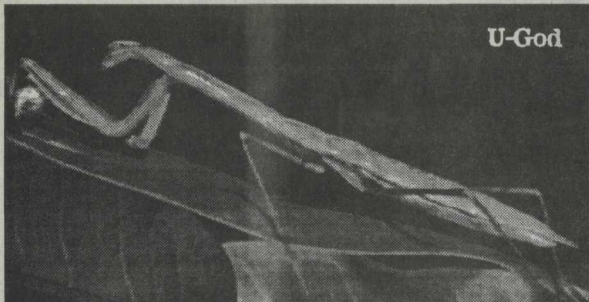


The Notorious B.I.G.



and Rascalz Coming February 97





U-God

Elements had some personnel problems and someone got pissed. We had to beat down FreestyleCraze because aside from his weak ass interview with Ghost and Cap, we found out he was tryin' to sell elements mag out for like two bucks or something to a couple of stupid kids out in Surrey who thought it was the latest issue of Prop\$. AND he was on some cock blockin' shit tellin' this girl about some shit that I had mistakenly let out regarding my extra curricular activities involvin' my crew and... shit, almost did it again. Fuckin' punk. So he got pissed. But with the arrival of Omeka Almighty last issue, that annoying type writer gap has been more than sufficiently filled (Omeka's still pissed that we forgot the "p" at the end of his name last issue). Always keep in mind that his views in particular do not necessarily coincide with the rest of us here at elements, so if he catches heat for whatever then... whatever... Omeka who? He knows this. Favy Brown's album is bullshit. If you disagree then call me in a week after you're fuckin' sick of every single song and have urges to throw steroids out windows when you hear her "uh/it" or fucked up pronunciation's. (i.e. Brooklyn-Brooklyn) Fuck her. And wouldn't we all like to. A note of interest: all my Filipino peeps think her half Filipino ass is ugly as hell. I don't know what the fuck they're talkin' about really. Cover artwork by Virus ("It's goin' yeh"). For info on his shit call (604) 268-1130 or check their ad in there: Views section. That's not really U-God in the above picture. This mag is late again. Oh well... Oh yeah before I forget, in the elements Top 20 Picks for '96, Swings picked "Shit", and Flipout picked "Wake Up". Both how such others pick and don't know why they're on the list. They almost thought but Kamo broke it up. It's WAY bigger than Flip, but Flip is quick. In the end, Kamo got "accidentally" smoked in the brain and we had to take him to the hospital real quick but Emergency had a huge line up and we ended up waiting there for about a month- that's the real reason the mag's late. For rilla.

Features

M.O.P.	11
Jeru tha Damaja	12
Xzibit	15
Mobb Deep	16
Ras Kass	19
Ghostface Killah	20

Regulars

Mix Tape	4
Metaphysics	4
Vinyl Konflikt	
- Kool DJ Red Alert	6
B-Boy Shit	
- Easy-Roc pt. 2	8
Graff Shit	25
re:Veivs	27

Editors/Layout/Production

J Swing & Flipout

Art Direction

AllCity Action Team

Contributors

Checkmate

DAY

FreeStyle Craze

Kemo

Logic

Mr. Bill

Omeka Almighty

Sunil C.

Photography

J. Stroud/D. Gallaway

Distribution

Vancouver - Bruno

Toronto - Big C Promotions

Canada - Timebomb Dist.

Advertising

Robert Rizk

Publisher

Linda Scholten

"ELEMENTARY"

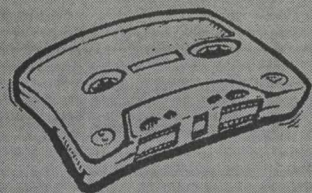
Ill Lyricals

As overexposed as Wu Tang Clan is, the fact remains that some of the illest rhymers of this day and age brandish the Wu Tang sword. From the finesse and flavor of Raekwon and Meth to the deep science of the GZA, RZA, Masta Killa and Killah Priest. But one killa bee that has always been a standout and underrated MC would have to be U God. His sick delivery and military-like cadence shines bright and I can honestly say that he doesn't sound like nobody. Take a listen to his verses starting from "Chessboxing" to "Knuckleheads" to "Winter Warz" and his standout performance on "Semi Automatic Rap Full Metal Jacket" where he flipped, "Like the fist of the mantis, those who oppose get dropped and hit the canvas in rigormor" I hit you in the core and pop your legs- you're in the figure four." (I quoted that shit from memory so don't trip if it's a little off). Any one who's feelin' me on this one check U Gods verse from "Black Jesus" off Ghostface's album. Shit's fresh. (If you see any mistakes then why don't you write it out and send it to me, otherwise shut the fuck up. It's not my fault I can't understand everything. I'm tryin' my hardest man... it's not fair... I ain't Super Lyric Transcriberman or nothin'.) Oh yeah, Inspectah Dek is the fuckin' man. Beware... he's the nastiest... why try and test the Rebel INS...

I hose down the place nose shots to the face/ elite special force/no religious style faith.
The melting pot boil gunshot drama soil/ gamble when I scramble handle hot pots of oil
Manhandle pain killin' erect my hidden/ streets make me potent put your 96 bidding
Vampire curse disperse on each verse/ swim in black water axe slaughter through my earth
You're hit by my element great wall of China/ mountain peak hold the globe like vagina
[Measure?] my mic stand molecule or strand/ finger roll the rhythm hold the horse one hand
Golden eye spy vs spy guilty of suspicion/ chessboxer mic in dead body position
Forty ounce [swigger??] odd three verse invention/ divine universal black man representation
Similar to pure rhyme blowin' out the pore (poor)/ battery in the back keep me charged for the raw
I'm bred type thorough pistolero gun hero/ renaissance rebel chatter box through your borough
Fully woven Beethoven hit you on a humble/ hard enough to hurt you chastise my rap styles locked down for this curfew!

-U-God aka Goldenarmz "Black Jesus" IRONMAN 1996.

elements Hip Hop Journal. elements is a bi-monthly magazine published by the Student Radio Society of UBC. Content: elements will focus on all elements of Hip Hop culture: MC's, DJ's, B baying and Graffiti - on a local, national, and international level. The magazine features interviews, music reviews, and lifestyle issues pertaining to the Hip Hop community. Editorial Policy: elements jointly shares the CTR programming policy (ask Linda Scholten or Mike Hoffman @ CTR radio (604) 822-3017 for details) and encourages submissions from all members of CTR and the general public. Please ensure consistency with the magazine's underground theme for better publishing consideration (cause we don't print no dibby bullshit). Submissions: Please forward all submissions (illustrations, flicks, essays, reviews, opinions, etc) to: elements, c/o CTR, #233-6138 SUB Blvd, Vancouver, B.C., CANADA V6T 1Z1 or fax us at (604) 822-9364.



Hi Tech
 24/7
J-Live
 Can I Get It?
Marvel
 Situations
Large Professor
 Hard
De La Soul
 Sweet Dreams
Mr. Ronin
 Unstoppable
Mobb Deep
 Bloodsport
Frankenstein
 All Hands
Trigger the Camera
 Bust
Kedman
 Supaman Luva 3
KRS One
 Word Perfect
Kascaiz w/ Cheekmate & Flipout
 Clockwork
Orav w/ Al Tark
 City To City
Big Noyd w/ Ty Nitty, Twin & Prodigy
 All Pro
Kas Kase
 Soul On Ice (Diamond D remix)
Xzibit w/ the Alkaholiks
 Birds Eye View
Scales Empire
 Bright Lights, Big City
Z Faes
 NYC
Camp Lo w/ Ish aka Butterfly
 Swing
Pouy E. Fresh & MC Kicky D
 The Show

Metaphysics..

by Mr. Bill

I had a conversation with a DJ/Producer lately about the culture in general. You know the usual who, what, where's etc. I found it amusing that I know longer have anything to say about the community. I mean I don't point, I don't b-boy, I don't MC, but I love beats. I haven't bought any Hip Hop in the last six months. The last new full length I listened to was either Busta Rhymes or Kool Keith's Octagon shill.

I guess over the twelve years of listening to Hip Hop I've seen the trends go full circle and now with the advent of doing covers of Hip Hop classics it's now a question of new thoughts, new ideas. How can I listen to somebody anymore that views the world through the eyes I can't use or that doesn't fit what's going on for me.

Do I wish to tear the whole structure down? No. Am I interested in disrespecting what is personal expression, Artistic creation? I could be if it's wack, but why? Isn't it about going for self? Yes. I no longer have the time to be an authority or a purist

I wish to see the world full spectrum. I can appreciate culture, gender, and generation differences and gaps. I gotta laugh at Chuck D giving those twelve year olds a part in his video, they were in diapers when he was the Hard Rhyme. Am I dissing age? No. I've grown up finally; it's kinda chill.

There was a reason I felt self conscious reading Hip Hop magazines in public. All "wigger" accusations aside, I'm no longer 14-24 and when I looked in the mirror I still wasn't any darker. Before you read into this any deeper, realize what "MCing" has become and realize once and for all time now that this is a vehicle for black expression, black issues, black passions, and black love and pain.

I needed to know what the issues were and now seeing this whole full circle business and cover tracks, I return to the beats. I know what I need, I know what I am, and the days of frontin' with a 40 are done.

I went to communicate in new ways and that meant getting in a new pond and meeting a new fish. I'm now in that pond and I cannot return to the old School. The old School has its time and place but now is the future.

Somebody told me recently that they admire my ability to be able to start over from scratch with no fear, no hesitation. That's partly true but I saw this coming for years and I knew I'd be getting out. This is just a part of larger growth.

Music is very, very, very personable to me. I embrace music I love like a woman. It becomes my girl and I give myself to her fully and completely. My new girl has Hip Hop down tracks (and always will), but she has more than one speed, she has many moods, she has many skin tones, different coloured eyes, and she doesn't need to talk, she just does. We understand without speaking, feel deeply, and love each for what we are and what we do for each other. She has many names and iterates all the misuse of names, categorization, and exploitation. She loves me enough to tell me what's real, what's right, what's love and when to move on to find her in her next era.

My grandfather fell in love with her when she was introduced to him by Charlie Parker, my father met her again and again through Miles Davis. I first met her through Mantronix, felt completely in love with her when she was down with the Bomb Squad, Juice Crew, BDP, Ultra, Eric B & Rakim, Jungle Brothers, A Tribe Called Quest, Main Source, JVC Force, EPMD, Cypress Hill, Beastie Boys; man she was an exploding star between 88-93.

Now we are both a little older, smarter, more secure, low key, modest, confident, and know what the limits are and what's on the horizon. I mean we are both looking over our shoulder's at the abomination of pop culture - that gross, obese, juggernaut that destroys and consumes everything in it's path. It's like death. I mean I've had dreams about death in his cloak with his sickle and it's basically the same thing. It's coming to get you - it's gonno catch you, it's gonno destroy you.

Ask Tupac about Pop-culture - oh you can't? Ask Suge Knight if you can find him. I'm sure deep down he's wondering what really happened. Anyway I want to live, I want to thrive and I'm running like a motherfucker to get away from death.

See my girls music is the exact opposite of death. Death is actually her mortal enemy and she has died a thousand deaths, a thousand different ways through the hands of a creature with a thousand faces. She's so special, so fearless, so boring and so unselfish she gives me plenty of time to get the FUCK OUT OF DODGE, before she dies yet again. She embraces me, says goodbye, and says meet me in heaven soon.

elements

top 20 tracks of '96

PMD "Rugged-n-Row"

Tragedy w/ CNN & Mobb Deep "LA, LA" (Marley Marl remix)

Outkast "Elevators"

Mr. Voodoo w/ Natural Elements "Shine"

Camp Lo "Luchini"

J-Live "Braggin' Writes"

Smoothie Da Hustler w/ Trigger "Broken Language"

Ghostface Killah "Daytona 500"

Jeru "One Day"

InI "Props"

KRS One "The MC"

Busta Rhymes "Woo-Hah"

The Roots w/ M.A.R.S. & Dice Raw "Clones"

Saukrates "Father Time"

De La Soul "Stakes is High"

Nas "I Gave You Power"

Inspectah Deck, U-God & Street "Semi Automatic Rap Full Metal Jacket"

Heltah Skeltah "Operation Lockdown"

Redman w/ K-Solo "That's How It Is (My Big Brother)"

Killa Army "Wake Up"

FM Vancouver

CITR 101.9fm

"The Show" Sat. 6-8pm with Checkmate, Flipout & J Swing

"Awara House" Tue. 6-7pm with Shazia, Homa & Wax

"Hip Hop Habit" every other Mon. 7-9pm with Otis

CFRO 102.7fm

"Krispy Biscuit" Tue. midnight-2am with Ease, Blaise & Kila-Cee

"No Mercy On The Groove" Mon., 4-5pm with Ebony & Kemo

CJBF 89.3fm

"Straight No Chaser" Fri. 7-9pm with Matt & Trevor Chan

"Sagittariorists" Thurs. 8-10pm with Cassandra & Cheeba Mac

CJUV 101.9fm (Victoria)

"In The Shaddows" every other Mon. 1-3am with Degree & Tee Double

CHUCK D'S 18 COMPELLING REASONS WHY 2PAC IS NOT DEAD

During Chuck D's promotional tour for his new album, *The Autobiography of Mista Chuck*, Mr. Chuck himself decided to share his theory on 2Pac's passing. It seems that the Hard Rhymers wasn't all that convinced that 2Pac was gone, and to back up this theory he stated 18 reasons why. This list came to us via some record label that sent it out with their servicing and we thought that all of you 2Pac fanatics out there might find this a little bit intriguing. We here at elements ain't saying that 2Pac did in fact fake his death, however that thought has obviously been on Chuck's mind. Peep the list.

1. 2Pac died on Friday the 13th.
2. Las Vegas is a payoff city, meaning all sorts of folks have been known to be on the take. That means doctors, press, lawyers etc.
3. The white cadillac containing the assailants was never found. How could this be when Vegas is in the middle of the desert?
4. There's a small black community on the North side of town. This is only about 8 blocks long. The attackers were black. Where did they go? Where did they hide?
5. The white cadillac containing the gunmen passed an entourage of 2Pac's boys, many of them body guards, no one gives chase and there are no witnesses. There were no witnesses on the street. How come? Why Not?
6. The name of 2Pac's new album is *Machiavelli*. He was an Italian war strategist who faked his death to fool his enemies. Perhaps 2Pac is doing the same thing.
7. The cover of his new album has 2Pac looking like Jesus Christ. Could he be planning a resurrection?
8. Las Vegas is in the middle of the desert, how come there was no helicopter chase? If some one was to rob a casino the LVPD would've chased you down with some helicopters. How come this didn't happen with 2Pac's shooting?
9. 2Pac was cremated the day after he died. Since when does some one get cremated the day after a murder. There was no autopsy.
10. There were no ballistic tests. At least we haven't heard about them.
11. Las Vegas is still very much a mob town. No one gets killed on the strip. You have to pretty much get permission in order for something like this to happen. Who was calling the shots on this one?
12. 2Pac's vehicle got shot 12 times and Suge didn't get hit once. He was "grazed" by a bullet. Why did 2Pac get shot all those times and Suge not get hit?
13. Suge said he drove 2pac to the hospital and they had a coherent conversation? How bad was 2Pac hit? In addition to this there are conflicting stories claiming that Quincy Jones' daughter was in the back of the car, and then she wasn't. What's the deal for real?
14. 2Pac has completed 2 movies and 3LPs that have yet to be released. With so many people upset at 2Pac's death literally anything connected with him is bound to net a whole lot of cash.
15. Suge Knight and 2Pac are the only two music industry people on that high a profile with enough balls to pull off a stunt like faking death.
16. 2Pac's video "I Ain't Mad At Ya" foretold his death.
17. 2Pac always wore a bullet proof vest, for some strange reason he didn't wear one this time. Why not?
18. The memorial services that were open to the public were cancelled in Los Angeles and Atlanta.

What are your first Hip Hop related experiences?

Going to Kool Herc parties up in the Bronx. I used to spend time going to disco parties on a Friday and checkin' out all the disco DJ's, but then people were telling me in the high school I went to up in the Bronx about Kool Herc so I stepped in there and experienced and seen a whole different sight. When I stepped into a spot called the Twilight Zone for the first time it was a dingy lookin' spot. I stepped all the way in and I saw people and the way they were wearin' their clothes, their form of expression to each other and their way of dancin'. It was the Hustle during the days but they had a certain way of doing the Hustle, like in a hardcore type way. Then I'm steppin' all the way to the back and I saw this tall brother who had this system right there and the music I heard him playing was a little bit different from everybody. It was the disco era and he would play disco records but he would mix a certain portion of the record from turntable to turntable and you'd see guys and they was either breakdancin' or they was spendin' time hustlin' in their own style and that was like a new experience for me along with what the Hip Hop was comin' to.

What did you do after you discovered all that?

Well after that I spent time going to a lot of their parties. I was following Kool Herc from that club to about two other clubs. At the same time a lot of other people started to branch out. You had people that were comin' right after Herc that was attendin' the Herc parties who came up on their own. You had people like Grandmaster Flash. You had Mean Gene who was the brother of Grand Wizard Theodore. You had several other people who started branchin' out, Kool DJ AJ and then Afrika Bambaataa on the side. You had a lot of people and I started noticing and watching other people and it inspired me more and more. After I came out of a year and a half of college I went and started workin' and savin' up my own money to buy my own set, so I saved up my own money, got my own set and started experiencing how to buy certain records but I was divided. I would go buy disco records and I would also buy Hip Hop records so I would know the diversity of both.

Around what time was this?

I would say the mid seventies, yeah the mid seventies.

When did you start to make a name for yourself?

Well what it was at the time was one hand washes another. As I started to develop myself my cousin used to come down and watch me play and he got interested in it. At the time he got into it the family moved up into the Bronx and when they moved to the Bronx he had got his first set. A guy by the name of - godbless the dead - Disco King Mario, he was another pioneers back in time, he was havin' his own name and buildin' up his own set but he didn't have his own tables so he asked my cousin to DJ. At the same time he was borrowing his set, he was in a sense jerkin' him. So Bam noticed what Mario was doing, and he noticed that he came from the same area he came from, Bronx River. So he said no, no, no leave Mario alone, start comin' down with us. So as Bam brought him in that's when he started tellin' Bam about me. My cousin go by the name of Jazzy Jay and that's when he started tellin' Bam about me. Pretty soon he was bringin' both of us in under him, Bambaataa.

How long were you with him for?

Well I been with Bam ever since '79 on.

When did you first get on radio?

Well the first time I really got involved was early '83 when I used to be on 105.9 with Afrika Islam. We had a show called Zulu Beats where I wasn't really spinnin', but it was an experience for me to come down and know what it's like talkin' on the radio and hearing music played on the radio and I was known for bringing down all my tapes. I'm known as one of the people in the past to have all the party tapes - Hip Hop classics. I would bring them down and play them on the radio. During the era that we was at the Roxy later on in '83, the people at KISS FM came to Bam and said we're interested in havin' some of your DJ's come and do some mixin'. First they went after Afrika Islam but he missed a couple of appointments. So the next person they came to was my cousin Jazzy, he did it for a couple of months but he say they wasn't payin' so he just stopped. So they came to me and they put me on a 3 month trial from October to the end of the year and at the top of '84 they put me on the payroll.

What other shows were around then?

The show out before that was Mister Magic. Mister Magic used to be on 105.9. Then from there in '82 he went on WBLS, where he brought a guy by the name of Marly Marl to do the mixing.

How was your show different from theirs and the rest of radio?

Everybody thought my show was a straight up and

down hip hop show but when I first started the people on radio were trying to show me how they wanted me to play R&B, club, dance and rap music with a hip hop sound. I learned how to combine all that in one. I used to go to them disco parties on a Friday and then the Hip Hop ones on a Saturday so I had a good idea of what they wanted me to do.

What was your involvement with BDP?

Me and godbless my man Scott LaRock, we knew each other for a long period of time and we got down chaffin' and I knew he had a couple of down falls with different labels until he formulated with this company and they made Boogie Down Productions. I was surprised when the first record came out, I didn't know they had made a record going after MC Shan and mentioning me in part of the record. At the same time there was a little feud thing with Mister Magic and his Juice Crew was on at the station, so they [BDP] wanted to back me up. So when they came to me and wanted me to be on the second record, "The Bridge Is Over", they were really in a sense incorporating me to be a part of them.

So you were at the center of that whole thing.

Well that was a little rivalry that was going on a long time. Mister Magic was always known for mouthin' off and dissin' people over at KISS FM. Even before I got there he was mouthin' off and dissin' awful on Jazzy Jay because he saw that KISS FM was gettin' more and more involved in rap and havin' a mix show at the same time he had a show. He was tryin' to shoot us down, from there on they would always mouth me off mostly cause I was there the longest. So that went on and then after that it was the "Roxanne Roxanne" era with U.T.F.O. You had Shante going after them and the girl Sparky-D was going after Shante. Sparky-D came across me and asked me to DJ for her. So that went on and then after the "Roxanne Roxanne" thing died out then here come the BDP versus the Juice Crew. So I seen that whole scenario but it's a little surprisin' how today, this year, you see KRS and MC Shan come together and make a Sprite commercial. Nobody would have ever expected what all that led to.

Lookin' back, how has Hip Hop changed the most from when you first started playin' records?

Definitely with the people in the music, yknow things does change, rap had been diversifies in so many different tones from seeing Run DMC utilizing rock n roll, you see Jungle utilizing house music, or you see a Pete Rock & CL Smooth and Tribe utilizing Jazz. Here it is with different forms of fashionable rap. At one point you had dissin' rap like the U.T.F.O. "Roxanne" era, then you had gimmick rap with the "Peewee Herman", or certain people with the lingo like Slick Rick and Dana Dane. Or the different style of rap where you had Das EFX. Then after NWA everybody got involved with gangsta rap and then there was also social conscious rap with BDP and Public Enemy. There has been so many different types of rap that it's still elevating to more and more things happening today. So I have seen a lot of things change.

What about on the industry side?



by J Swing

That's something that I had to learn about but not be involved in. At one point I had my production management company but the reason I let that go is because I didn't want to be on both sides of the fence. I was on both the recording side and the broadcasting side and that is a conflict of interest. So I passed it on to my man and let him run the show and I just continued to show love how I like to do and not try and get into the ugly political side because I don't care for it. I mean you always have people that will try and "wine and dine" you and try and set you up to do what it takes to play a record. I myself, I don't get involved in that. Everybody knows my reputation for years is this - If the record sounds good I'm playin' it. I don't care if you're well established or not. If it don't sound right I'ma just pass it up. I feel like this, I understand you have to play for the people but then again I feel like I'm the pied piper. If I play my tunes right my crowd will follow me. If I don't feel I'm playing the right tunes I'm not going to play them at all.

No doubt. Where do you think Hip Hop is heading?

That's a good question. That's upon the creators and the audience itself, cause it's the creators that make it and it's the audience that will believe it and carry it. So that go both.

Let's talk about the CD for a minute, this is your fifth one now.

Yeah, my fifth one all together but my fourth one on Plateau. Still doing the basic thing like I did on the rest of them, make it sound like my radio show. The reason I did it like that is because anytime that I travel around people always wanted a tape of my show. So I figured why not market it like it's my show.

Who chose the tracks?

I had chose em.

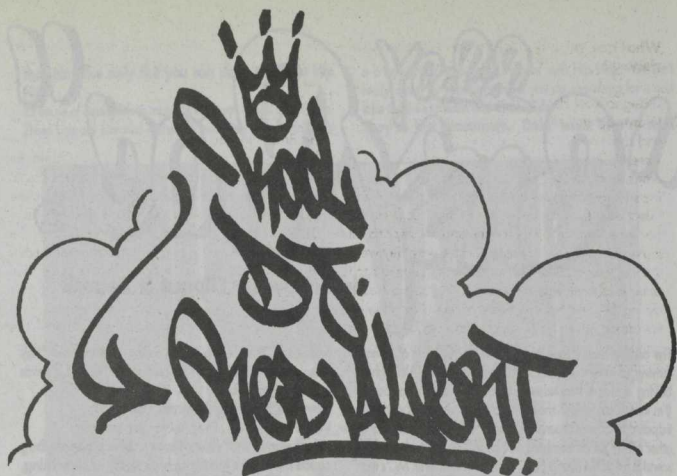
Based on what?

Well there were a lot that I chose, but these were the ones I was able to get the rights too. I wanted to get Nonchalant "5 o'clock", I wanted to get "No One Else", another Biggie... there were several joints. But these were my favorite joints from the past year.

Is there anything you'd like to speak on before we end this?

Just how the public that may not understand Hip Hop will look at it in the wrong way cause there's a lot of down falls and destruction in it. But that goes for anything that your involved with as far as sports, entertainment or industrial you have your ups and you have your downs but believe me, they didn't think it was going to last this long. So for all y'all that don't know it, don't speak on it. If you know it, then please speak on it in an uplifting way. Because if you individually know what problems there is with what your involved in your not going to talk about them, you going to say something to uplift it. That's the same way people should talk about Hip Hop.

Word.



B-Boy Easy Roc

interview by Flipout & Zebrok

The original dance form of Hip Hop, b boying is alive and thriving all over the world in this here decade. Although b boying is almost non-existent on television shows nowadays (I'm talking about RAP shows) it is widely celebrated and participated by b boys around the world. While gangsterism and other trendy trends bombard you poor kids, the underground scene is full of the illest b boys, turntablists and even MC's that you'll never see on the tellin'astoyourself (TV). One such b boy from the Rock Steady Crew west coast chapter, Easy Roc has established himself as one dope b boy, by not only displaying true b boy finesse and flavor but by giving back to the community and doin' his part to keep this shit moving. By organizing events like the B Boy Summit, together with his partner Asia (the two make up Eternal Two Creations) and J Love, Easy Roc has taken the time to make sure that the genuine love and creativity for Hip Hop has a place to grow and breathe, rather than be suffocated to death underneath the rap industry. The result is a dope jam that you might have attended "back in the day" with live DJ's doin' their thing while the b boys break and the MC's commentate. In addition, true school heads like Kool Herc, Whipper Whip, Crazy Leggs be edu-makin' the young'n's 'bout the foundations of Hip Hop. That's all. No frontin'. No beef. But remember... punks jump up to get beat down at any party. I don't know why I had to say that but anyway, now that you heard that, let's hear what Easy Roc's gotta say about beats, b boyin' and life... what else is there? **Alright. Let's talk about the B Boy Summit the next one is at the end of February 1997 in San Diego. How did it all get started?**

Asia's the one who came up with the idea. Asia came out from Denver and she had a Hip Hop shop, so she's been involved for some time. She came out here to San Diego and we met her at a clothing trade show. We started hanging out, whatever we all started dancing when her and J Love approached us to do some youth shows for free and just do it for the kids. So we started linking up here and there and we started going to clubs and seeing how bad we got treated at clubs. We would be like, "Yo, we're Rock Steady Crew" and they'd be like, "Oh so what?" No one cared that we were trying to break, people were dising us and making fun and then Asia's like, "You know what? This sucks man. This wouldn't happen in Denver. This is wack." So her and J Love talked a little bit and came up with this idea of having a summit where b boys and b girls could break and tell the rest of the Hip Hop community that you know, we want to be respected. She told me that idea and we also thought that it would be cool to have a dance afterwards and make it free, just hold it outside. So, the first summit went off and it was kinda easy because we did it with the clothing trade show and that helped us get the locations. It was really small, maybe 500 kids and we got enough money together and brought Crazy Leggs out and it was kinda cool cause we all sat on some chairs and passed the microphone around then had a little break off afterwards. There was no afterparty or anything but we were hype and people there were like, "Yo, this has potential you guys should do this bigger

next year." Then people started calling us all the time, "Hey when's the next one, when's the next one?" The next one was only six months after.

How are the B Boy Summits financed?

We do it all for free, all with sponsorship money.

What about the video tapes. Some people bug cause they think the tapes look shitty or something, like they're expecting a huge production or something...

We're not really into that "Hollywood" glamorous scene, that's why the footage is real raw. It's better that way, I mean for the people who are really into Hip Hop, they enjoy it. The whole video thing in Hip Hop these days is spoiling people. Then people get mad at us cause we don't allow cameras. That's our revenge man. We do that for a number of reasons. The main reason is to make the tape and sell it in order to make money for next years summit, that's the main reason. But there's other reason's too that I won't get into but kids get mad at us and hold a grudge against us and I'm like, who are you anyway? You should be thanking us for the chance to come and enjoy yourself and meet people from all over the world... and it's free! What are you going to complain for? You know, people get attitudes, they don't realize the work that goes into that event.

Word. So is there going to be a B Boy Summit IV?

Yeah, we're going to do another one next year, maybe late

to accommodate everybody in Hip Hop but it's a tribute to b boys. And the DMC's, that's a tribute to DJ's.

The Summit videos are really dope though. But until I went down there, I never realized how much dope it actually is cause you're part of it, you know. And then actually gettin' on the tape is just... exhilarating. (laughter)

Well, on the back of the video it says, "The purpose of this video is not to overshadow event itself but to give you a glimpse of what goes on and encourage your participation in the next years summit." We're trying to say, you gotta come to this shit, you gotta come and meet people and bring your piece book, bring your camera and have a good time because you can't experience this shit from the video. I mean, I haven't seen kids just breakin' on street corners for years. During the summit I was just staring out the window in downtown San Diego and I'm just seeing kids breaking against each other and hanging out on the street and writers on the other side signing each others books. It was incredible but the only thing you gotta remember is that the whole thing only lasts for a weekend, after that you'll go to San Diego and be like, "Hey where's the Hip Hop that I remember seeing here?" That's the thing you gotta remember, that's how small the Hip Hop is right now, as far as the culture, that's the only time you're going to see it, when you go to these events. It doesn't exist there outside the event.

Yeah but even though it only last for a weekend, it gets you so hype that you try to keep that hypeness as long as you can. Cause we got back, we were goin' off boy, they thought we got injected with some sort of drug or some shit down there.

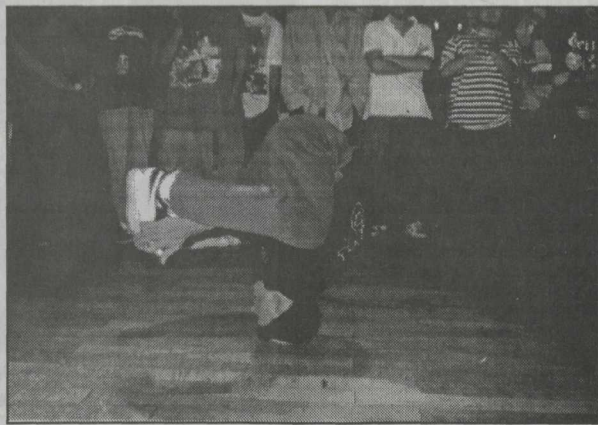
Yeah, I mean, that's how we were in New York [for the Rock Steady anniversary]. We got all pumped up and we did all kinds of business and even as far as dancing, I mean when I was doin' moves... it's just being there gives you a rush. That's what people need to experience. I mean, these dudes from Switzerland were like, "Yah, I huv to come out at least once a year to get umf rush nstein."

Yeah I'm kinda disappointed cause I didn't make it out to New York for that shit...

Have you been to New York yet?

Nope, I never even been to New York.

You gotta go to New York, especially on a b boy trip. Just to go



February '97. We're tryin' to make it bigger every time but the main focus of it is mainly for the b boys cause a lot of people were gettin' confused. Some people came out and got mad cause they couldn't get an open mic session... and we're trying

there and talk to some people, you'll really get a better understanding. That's why some kids get on my nerves when I'm talking to them and they don't GET IT. I just tell 'em man, go to New York and get a feeling for it and maybe you'll understand

a little bit of what I'm talking about. You go there for experience because then you can better understand where the b boy mentality came from. If you don't already know...

Word up. It was cool when you came up to Van-couver a couple months ago and broke with us at El Famoso and shit.

Yeah, I definitely wanna come back soon even if there's a club or something just let us know about it. I definitely want to take another trip back there. Unfortunately I didn't get to practice with anybody or anything or dance so when we got to that other club, the Red Lounge, there was only like fifteen minutes left and it was like, "Ah shit!"

Shit went off though. We got it on videotape too. Cool.

I was talking to you one time about Ken Swift and you were saying how he has literal files... like written down files of all of his moves.

That's what he told me.

What kind of shit is that?!

I believe it. That kid... you can't underestimate him...

I mean he looked better than ever at the summit (III)... I don't know if it's just from seeing him dance in person for the first time but he was poppin' shit off! Nice and clean and he had lots of new shit too, I mean nothin' I've seen on any videotape up to this point... I'm talkin' about when we were at the afterparty, not the outdoor shit.

At the afterparty, hell yeah he loved it. When I was in New York he was tellin' me that that was like, one of the best times he's danced in a long time. Cause he doesn't like dancing outdoors and a lot of people don't. I mean I don't like dancing on linoleum and a lot of b boys don't like dancing on that either cause it kinda sucks the energy out you. I don't know, I just don't like dancing on it.

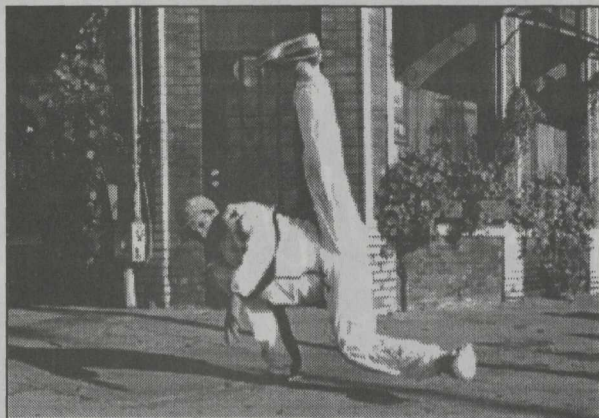
Now, I don't wanna get down on some kids but most young kids, when they hear rap music or see the videos or whatever, they can't seem to link b boyin' to it. I mean, it's not really their fault but it's a shame. They just don't know. I mean, I didn't get into breakin' from seein' it on TV, I happen to see that old summit video. After that me and my crew was like, whatever! Let's do this shit! That

that ain't the only shit you can do in this here Hip Hop.

It's cause of music videos man. Straight up. That's all they see. These kids are attached to their TV sets, they're watchin' MTV

a b boy if you're so called "down" with Hip Hop. You ain't really down for Hip Hop unless you do something for it and take the time to learn one of the skills.

They're just consumers. Doin' what they're told.



like 24 hours a day. I see no end to that until it just gets played out until it's just so boring from everybody acting the same way.

I think that as long as you're young man, do something! You can do that "groovin'" shit when you can't break no more. Kids is missin' out man... It's like when our crew is at a jam or especially clubs and we hit the floor they see another realm that they maybe never even knew existed man. Especially the young kids, like under 19.

Yeah, I see that. Kids are frontlin' just standing frontin' on each other but nowadays it's expected, it's easy to front. It's not like in the days, you'd get dissed. If you were frontin' like

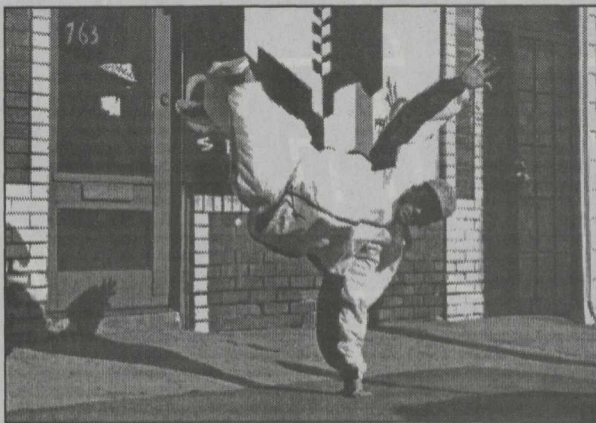
They contribute to the record companies bank that pimp your favorite artist but then don't care to contribute something to the culture behind it.

Yeah! Contribute to the fuckin' culture man or else get out of the way. Step back, get out of my circle. Get your big dumb feet out of my circle man and give me some room if you ain't gonna dance or at least give some moral support. I mean, last night we were at an open mic and we were just dancing while the MC's were goin' off and they had no problem with it. That was cool because one thing that MC's have a problem with now is having any kind of competition, whether it be b boys or whatever, take the focus away from THEIR show. That's dumb cause if you think about it, the best praise that an MC can have is to have some kid b boyin' while he's out there ryming but they don't see it that way. And the best thing for us is to have a good MC to get us hype cause it's not just the beats. A good MC can get you hyped. But they see it as a dis cause you're not watching them walk back and forth on stage waving your "W" in the air or whatever.

And how did MCin' start out... the MC would stand to the side and then b boys would go off in the centre while the MC busted like a lyrical commentary.

I wrote this article and I was talking about that when nobody really knew about rap, they knew about breakdancing and they would tell 'em, "Put on some of that breakdance music." But it was rap. But now most all MC's don't care.

Everybody's talkin' how the good ol' days were better but it's like, for me, I wasn't even in kindergarten in those good ol' days, but I recognize that vibe being more genuine and creative than the frontin' nowadays. Put it this way, if I was 14 now in 1996, the age when I got into Hip Hop, I probably would think the shit is dumb. That is if I only knew what I see on TV. So I guess what I'm tryin' to say is just because you don't see breakin' and DJ's in rap videos anymore or even on TV at all doesn't mean for a second that that shit is played out. If you like the underground shit then peep the real meaning of underground.



was the rawest shit I've ever seen. Rappin's dope right. But to me, that physical shit is just dope! It's just a fuckin' shame that kids can't see b boyin' on MTV or Much Music... all they see is rapping and

you were bad someone would be like, "Yo do you write?", "Nah." "What do you do, do you b boy?", "Nah." "MC?", "Nah." Then what the fuck do you do? You're just a Hip Hop fan. And what sucks is they call themselves b boys. So you're

Snowboard Skateboard

Quality

Outdoor

SINCE

1992



nfa

PHONE#

[604]

688-9976

1068B HOMER ST.
VANCOUVER B.C.
CANADA
V6B 2W9

FAX#

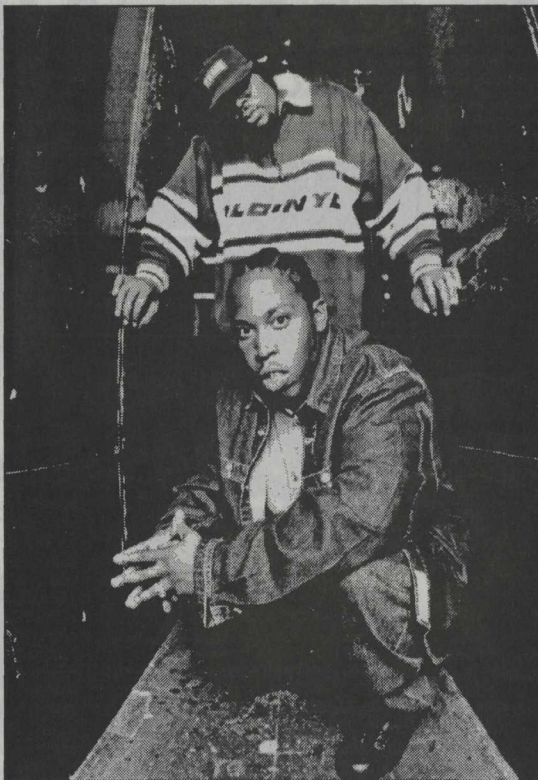
[604]

688-9975

Although both growing up in Brownsville, Brooklyn, neither Billy Danzenie or Lil' Fame are able to recall how they came together as the Mash Out Posse. "It's been so long, can't even remember," says Billy Danzenie at his management's offices. "We just had an interview and we was talkin', tryin' to figure out, how did we meet. But we grew up together since kids, since Lil' kids. On the same block, that's right." M.O.P.'s first single "How About Some Hardcore" set the stage for what the group had to offer. The energetic delivery of their rhymes is an element that is transferred to their live performances. "M.O.P. is just straight to what you hear it on the record. Mad live and amped. We try to drown into the people. With our lyrics or whatever, or with our performances on stage. We love performing."

Their first album for Select, *To The Death* gained M.O.P. a large hardcore following particularly in New York. Singles such as DJ Premier's remix of "Rugged Neva Smooth" and the b-side "Downtown Swinga" strengthened this fan base, but the group was still denied the success they felt they could have achieved, as expressed on the title track of their sophomore LP *Firing Squad*. In '93, you barely heard us in the crowd/ So we left our former label and now our shit is bumpin' loud." "Nah, we ain't dig it, we ain't dig it at all. Like the street credibility was there, but the promotion wasn't there with it. And the sales wasn't there with it, y'know? The respect was there though." Now with a new deal on Relativity, who Lil' Fame says "was ready to support us," M.O.P.'s *Firing Squad* (produced primarily by Premier) should see the group receive further recognition.

Although best known for their hardcore stance, the first commercial single off *Firing Squad*, "Dead & Gone" pays tribute to both members mothers who passed away. Over looking the personal sentiments of the track, some may view the song as just another tailor made radio joint. "Nah, if people know MOP they should be able to relate to it. It ain't nothin' new, we always been makin' music like that. This time, it's just visual where you can see it. It's emotional. It deals with your soul. It's a concept song, it's about something. It's not just straight r-a-r-a hip hop. That song is about something to listen to, not to dance to." How does the group feel about artist willing to make tracks strictly for financial gain? "Everybody gotta do what they gotta do and some



by Sunil C.



people think it's all about money or whatever," says Billy. "We keep it real. Keep it real to us is being real to yourself, and being real to what you do. We from the streets, so when we bring you lyrics, we bring you lyrics from the streets. So we not gonna try and camouflage it with nothin'. For nothin'. No money or anything. If they dope and they on the radio, then hey, you dope, you can't take nothin' from them. That's how they gettin' they cheddar, That's how they gettin' their money, yaknowhat' msayin'?

Can it be seen as detrimental to hip hop in the future, if artists are quick to compromise their music? "Well, it's not gonna damage hip hop. What would it do? It might damage them," explains Billy. Lil' Fame continues, adding "Ain't nothin' wrong with being in it for the money, but you still gotta love it, y'know? You gotta love it first. You can't just do it for the money. If you can love it and still make money off it then that's even doper."

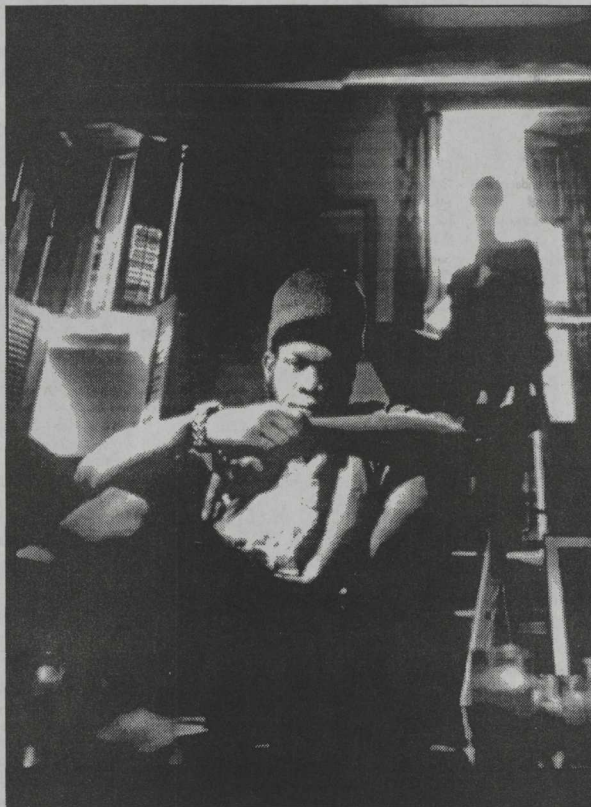
Rapping with Kool G. Rap on "Stick To Ya Gunz" is indicative of the new album's overall vibe. "Well coming up, we always loved G. Rap," explains Billy, "we know that G. Rap is one of the most underrated hip hop artists in the world, knowhat' msayin'? And he dope, and ain't too many people that can touch him, lyrically. It's like come on, we love whatever's dope, and G. Rap is real, so let's definitely do a song with him."

On the subject of the heavy gun imagery in their music, and "Stick To Ya Gunz" more specifically, Billy states "That song just ain't about guns though."

That song is just straight up about, like you are a reporter or whatever, whatever you do, if you stick to it and make sure you get better at it. Long as your shit improves, you stickin' to your guns, you doing one thing you stick to one thing. You stickin' to your guns. The reason my verse is the way it is, and Fame's verse the way it is, is because we grew up in that environment where if you didn't have a gun, you felt real unsafe when you went outside. So who ever says that 'they talk about guns, they ain't never did nothin' like that', you ask around Brownsville, they know us. Wherever we went, we always represented in any kinds way. We not no trouble makers or whatever, but if shit hit the fan, it hit the fan and we got it on."

Jeru tha damaja

Jeru tha Damaja. Who can fuck with him? You can say he's wack but can you fuck with him? While you chew on that shit for a while try to remember 1993 when you first heard "Come Clean." That undoubtedly was a pivotal time for Hip Hop, as this relatively unknown MC dropped this bomb on the industry, consumers, fans, heads, whatever they may be, Jeru dropped some shit. Some were ready, some were not. When *The Sun Rises In The East* was released, no one was prepared for the lyrical and musical onslaught delivered courtesy of Jeru and Premier. Jeru's mental stamina along with Premier's sonic cinematics fused together creating an indestructible force that sent Hip Hop into a state of shock. All redundancy had run its course, it was time to kill all the bullshit and point Hip Hop back in the right direction- the next level. That was 1993 and how does that saying go? History repeats itself. Could that be because most do not bother to learn from the mistakes of the past or could it be that they know no better. Like Method Man once stated, "Niggahz crossin' over but they don't know no better."



Now, in 1996 Hip Hop is in a worse state than it was three years ago. How is Hip Hop so bad now? Every song is the same as the next. There is no balance, it is lop sided and -dare I say without sounding redundant- redundant. Jeru is back. The prophet returns. *Wrath Of The Math* is a wake up call. "Everything is mathematics" says Jeru, "and now is the time when mathematics is coming forcefully. One plus one equals two," pausing, "but if you add

another two - it changes." Jeru's new project is more than just an album, it's a catalyst for thought, a study of deep concentration into the power of music. "The main purpose was just to make a dope record," explains Jeru. "But the purpose of the music that's on this record is to provoke thought. That's all my music is here to do: provoke thought. By provoking thought, I switch and change the order of things." So as you read the following interview keep in mind that Jeru ain't your average niggah and there's more to it than what he says. The key in this interview is what he doesn't say. Peep:

by Flipout tha interviewa

Okay, to start off, your video is dope!

You like that?

Yeah.

I did it just for you!

(Laughing) Me and my friends were just talking about it and "Ya Playin' Yaself" is one of the best videos we seen. Not to be propin' you too much or anything but the shit is dope. Where was it filmed?

Hong Kong. The whole thing.

Who are the stars of the video?

Me and Afu.

Who's the third man there?

Ah Wey, this Chinese du'.

So you're practicing kung fu then.

I ain't practicing nothing. I don't know nothing. I'm just dope. I can do whatever, you just show me and I can just do it...

Word? Ah... right... I mean uh...

You open now right?

Yeah.

That shit was too fly for you right? You don't understand how we can do that and not know nothing right?

You know nothing? You don't practice kung fu?

Nope.

Damn. Well... what goes on with the second album, what did you do this time that you might not have last time?

Nah, it was just more iller. It's just more iller now, yaknowhimean. It's for brothers.

You say the album was made to save Hip Hop right?

Right.

To save it from what?

From being destroyed. Not from what, just from being extinct knowhimean? Everytime something is saved it's not from somebody. You could save something from itself.

How's it killin' itself?

[pause] You don't know?

Yeah but I want to hear what you have to say, right?

Anyway you could think of. I just see it dyin' yaknow.

Alright. As far as the song "Black Cowboys" has anyone wanted to battle you on that?

Can't nobody battle me boy!

But has anybody WANTED to?

Nah they don't want to battle. They don't want to battle! Or I'd have to do my styles on them. [sounding all cool and confident like a kung fu actor]

Then what do they want to do?

Nothing [in the same voice]. Just talk shit.

How about Puff, have you ever spoken to Puff before this or after or anything like that?

Nah, he's cool. If he want to battle, all he got to do is make a record and come out and battle. Knowwhat'msayin'?

It ain't hard.

But you never talked to him before or after you made the record?

Yeah I have. What you want to know? You wanna know is there beef? Come on man, what you want to know?

You talk about someone on the record and you say shit...

[raising his voice] But that's me! That's me! If you talk about somebody on a record what's going to happen to you?

They're gonna wanna talk to me probably.

That's you. And what else? They probably gonna want to beat you up too, right? That's what you're gettin' at. This is me g. My name is Jeru. It doesn't come to that level. I'm not disrespectin' nobody, I'm just saying what I!

So everyone understands that?

Of course everyone understands that.

You talked about someone infiltrating your camp and stealing your style...

That's in general. That's a lot of motherfuckers. It ain't no specific one person.

Cause personally, I don't see anybody that's stole your style.

Style is not just rhyming. When I'm talkin' about my records I'm talkin' about life. So that could just be one incident in my life that somebody stole a style, infiltrated the camp. And I know there's people in other peoples life who infiltrated they camp and steal they style. So that's what I make my records for. So that's why to all y'all crews-whatever. Knowmean?

Alright. Who's all in the Perverted Monks? Who rhymes? Who does what?

That's it. Perverted Monks is my whole crew, 100,000.

Damn, everybody rhyme?

No. Everybody's just the Perverted Monks.

Where are they all residing?

Secret places.

Okay... (mildly frustrated) So have you been physically training because you had that joint "Mental Stamina" and you have "Physical Stamina." How much metaphorically speaking are you?

I don't do nothing. [laughing]

You don't do shit?

Uh uh. No training. I just am. I think therefore I am.

That's it.

(laughing)

You like that right?

I guess. I was looking for a little more but... what-ever!

If I did study some styles do think I'd tell you?

Well... why not?

Why not? If I had a gun should I tell you, "I'm carrying a gun, yo. I'mma shoot you if you mess with me."

No. But I was just asking about physical fitness. I mean cause you first talked about stamina on the mental tip which is cool but then you flipped it to physical this time around.

Cause that's all one though, mental and physical. Mind body and soul. I'm just living g. I think therefore I am!

Alright, alright. Are you ever gonna right a book or something?

Maybe.

Yeah? What would it be about?

Michael Jackson.

(laughing)

I don't know. If I know then I'd be writing about it. What-ever strikes me enough to write a book about.

In your opinion will Hip Hop ever be crazier popular and super dope at the same time? It seems that when it's really popular, it's the wackest shit.

Because motherfuckers just want to commercialize and capitalize on it.

[Jeru's attention is diverted suddenly to a background conversation about John Woo movies]

John Woo movie? Who's gonna be in it? You? Oh they

should put me in that shit. John Woo... I kill that nigguh... [back to me] Go ahead.

So can you see it being dope at the same time mad popular?

Yeah it's about to happen right now!

Besides yourself, who will be some of the dopest people?

Can't say. I don't speak for no one but Jeru.

That's cool. Do you view yourself as an entertainer or how do you view yourself towards the people?

Me? I'm Jeru. More than an entertainer- [urgently interrupting himself] Hold on hold on!

[He goes back to the John Woo topic in the room as he does some sort of action hero type of movement in the background and the room starts laughing as you hear an "aighh!!" from Jeru, as if to prove a point about whatever he did. He comes back for a second...]

Peace.

Yeah.

[Again very urgently] Hold on hold on! [To the people in the room] H-h-here it go man! [Sounding overly excited] Here it go man! Here go some John Woo shit! Look, here go some John Woo shit. Check it out. Come at me, man. Like come at me with a knife or some shit. Look. [fighting sound effects] whoo whoo whoo whoo whoo! [back to me, sounding out of breath] Go ahead man, I'm sorry.

You doin' an audition? (laughing)

Nah nah. We talkin' about some John Woo shit. I was showin' 'em some John Woo shit.

You need to be killing fifty people in one scene for a John Woo flick.

Yaknowmean? You see how we fucked all them cats up in that video right? That was some other shit right? You never saw no Hip Hop shit like that!

Word. That towel shit was the bomb though.

My man was tellin' me about this one movie or something and this dude had a towel-

Once Upon A Time In China. Hard like a stick. He wet it in some water and shit.

Yeah.

See I already know g.

And he's battin' some people, it was like a fuckin' stick.

He was fighting Jet Lee with it. He was like a sergeant in an army or some shit. I saw that shit kid. I know about all them shits.

You seen "Fearless Hyena"?

That's Jackie Chan g. That's "rubber legs." Wang Ching.

Were any of the people in your video from kung fu flicks?

Yup. They was in some shit called, "Iron Monkey" Shit like THAT! I had the assistant director from, "Rumble in the Bronx" Motherfuckers from all types-one of the dudes we was fuckin' up the most; he's in some Jackie Chan shit. See how we jumped off that high ass roof right?

Yeah.

It's the butters, we did that shit for real. Word up.

Word.

So listen baby bro, I gotta make like a motherfuckin' balloon and burst.

Thank's for comin' through on the interview.

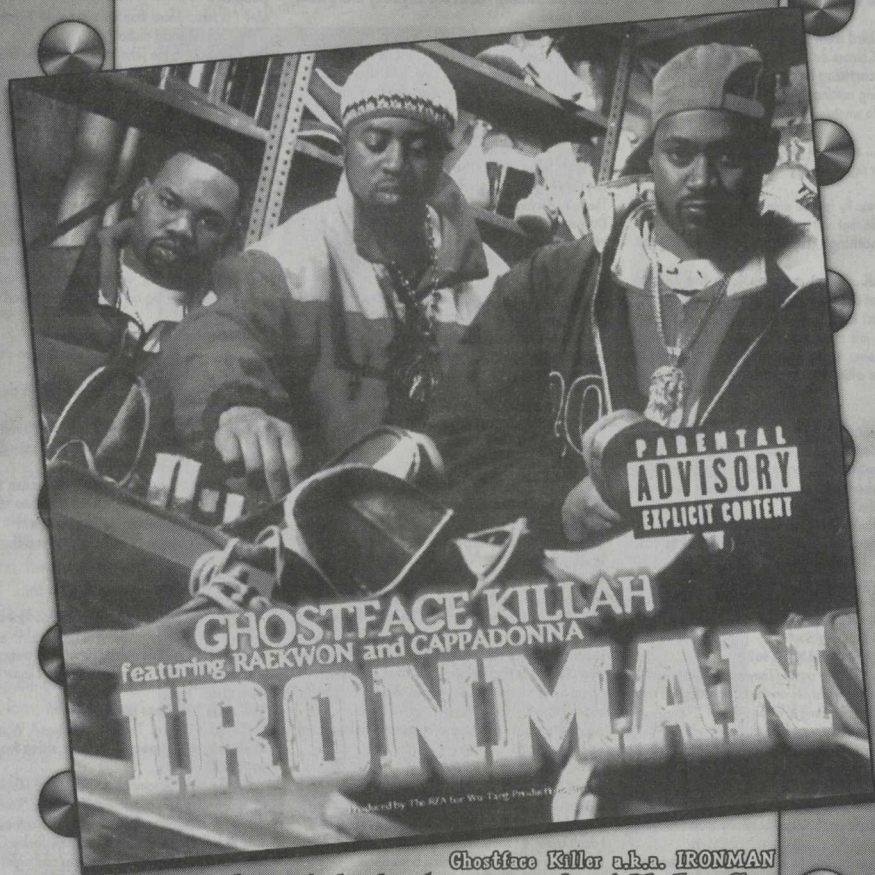
It ain't nuttin'.

Peace!

Alright. John Wayne.

"You see how we fucked all them cats up in that video right? That was some other shit right? You never saw no hip hop shit like that!"

IRONMAN



Ghostface Killer a.k.a. IRONMAN is known to hip hop fans as a member of Wu Tang Clan. So popular are the Wu Tang Clan that it has become a movement, a way of life. Ironman is the first solo release for Ghostface and is produced by renowned production genius RZA. The album features guest appearances by the Delphonics and Mary J. Blige.

NOW AVAILABLE EVERYWHERE
Sony Music Canada

Following his guest spots on the albums of King Tee and the Alkaholiks, Xzibit is the next MC to emerge from the Likwit crew. The California-based rapper is now focused on establishing himself as an artist in his own right, not just from his crew affiliation. Displaying tight rhyming skills on his debut album *At The Speed Of Life*, Xzibit is also in the process of putting a group together with Ras Kass and Saafir, tentatively titled the Golden State Warriors (formerly Usual Suspects). As both Ras and Xzibit have indicated, the group is likely to sign with Dr. Dre's Aftermath Entertainment. Ras Kass foresees the project to be "Some ill shit, some dope ass beats! [laughs] It's gonna be some creative shit and just doing songs as a group is gonna bring out different shit in all of us."

When did you first start rhyming?

I got down, when I was thirteen or fourteen, I started getting down. Then eventually I came out to the west, met up with the Alkaholiks and King Tee, and we just brought it live from there. I was born and raised in Detroit 'til I was like nine. Then I came out west so, y'know, it don't really count. I had to be in the house when the lights were on, so it don't really count! Yaknowhati'msayin'? I'm more influenced over this way more than anything.

Would you say you've found differences in the way people react to your music in different places?

Definitely. It's like I didn't really get the chance to see what was going on in the Detroit hip hop scene, 'cos I left so early. But hip hop is universal, it's the same all over. It may be different forms, and different artists, but it's still basically the same thing.

How has the response been?

It's dope, people are giving me love across the map. It's dope. I just came off the East Coast last night. Fools giving me love once again.

How easy was it for you to get your record deal with Loud/RCA?

I never shopped a demo. I got down on the King Tee and Alkaholik albums and then got a solo deal from Loud, and that's basically how that came about to getting on Loud. It's just like I didn't want to go through the headache of going through all that shit anyway so I took off. We didn't get the first shit off 'til we made sure it was correct.

What was your inspiration for the hook of "Paparazzi"?

I'm just sayin' man, a lot of the stuff that's comin' out right now ain't really got no backbone in it. Yaknowhati'msayin', talking about the same thing, people scared to break new ground. Basically they just in it to collect a check. Ain't nobody trying to

enhance hip hop, make some shit fresh. What ever happened to making some fresh shit, yaknowhati'msayin'? It's all about money, cars, and bitches right now, but I'm just trying to bring something to the table.

How do you think it got to the state it is now?

Because we see people cashing in millions of dollars, and y'know, everybody brings it to what people are trying to do. You see the next man cashing and you wanna make records like that so you can gain the same outcome, but it don't work like that. It becomes redundant and everybody starts coming out with the same kinda sound, talking about the same shit and we stuck in the mud, so to speak. Nobody's making nothing fresh. So instead of following the path and coming with G funk from the west, come with straight hip hop from the west and it's fucking people up. [laughs]

Do you think the attitude is ultimately detrimental to hip hop?

Exactly. That's what the whole essence of "Paparazzi" was all about. So I'm dealing with a broader aspect, not just the literal - talking about the people paparazzi. I'm talking about that whole effect with those people that are trying to achieve, and the way they make their records.

What's your approach to freestyling?

Man, it's cool. It has it's place and everything, but I don't think you can define an MC on what comes off his head. I know cats that can write songs and blow niggas up. Some people that can say these little rhymes off the head, but I don't know anybody that made records and sold copies over motherfuckin' freestylin' and shit. You can't do a whole record freestyling. You gotta eventually sit your ass down, and write a motherfuckin' song.

Tell me about the Golden State Warriors project?

Yeah, we working on that right now. We in production, we gonna have that done over the Christmas holiday. We can't use that name, yaknowhati'msayin'? We can't use it, so we gotta come with a different name. We don't know right now. We gonna fuck with Aftermath. We tryin' to fuck with it, but it ain't definite. Everybody got their own individual style which is gonna make it fat.

What aspirations do you have as an MC?

To bring something new to the table, and make sure I leave something more than I came into with. Make sure my mark is something a motherfucka can just put up when they think of the dopest MC's that ever walked in these shoes and shit.



Mobb Deep

It's the Infamous back in the house once again!

Less than two years after Havoc and Prodigy dropped their debut album on Loud, the infamous Mobb Deep have returned to bless the Hip Hop realm with some more New York thug shit. May 1995 marked the birth of the Mobb Dynasty by means of the classic *Infamous* album, an album that shook the rap world from the New York epicentre pinpointed to the Queensbridge projects underground, leaving most rappers shook and Hip Hop fans open to the trife lives of the Mobb. *The Infamous* wasn't the Mobb's first attempt at breaking into the rap game. They first appeared in the Unsigned Hype column in *The Source* under the title "Poetical Prophets" they later changed their group name and signed a deal with the legendary 4th and Broadway label. Hardcore heads might remember joints off the Mobb's first album *Juvenile Hell* like their classic "Hit It From the Back" or even the Premier produced "Peer Pressure." While some might hail the album as a slept on gem, Havoc would rather forget the whole shit, "I don't even acknowledge it. I just look at it as another time zone son. I don't even want to look back at it. We just move on you knowwhatimean?"



No doubt! Yo! Yo! You know how we did it on the infamous album right? Aight. Well we gonna do it again son.

The fact that Mobb Deep is a self contained entity handling production and rhymes makes their music more attractive, knowing it's all their own creation from the beginning. But of course the end result is what really matters and their end product is definitely one of the most potent and on point. The production follows the similar formula that was used first time around, deep ass bass, mad snare reverb and eerie loops- add to that the murderous rhyme material and what you have is an intense vibe that pulls you in whether you like it or not. Even though Mobb Deep rivals M.O.P. for the most graphically violent lyrics, the [sound] quality of their music proves to be superior. And with all other groups tryin' to be the next Mobb Deep, that makes it even more apparent why they are so ill. Because they're the originators and they're not ready to step down yet or anytime soon. In fact, they've just begun. When it comes down to it their shit sounds the best and this being music and entertainment shows why the Mobb continues to shine. The duo handles all the production on the new album *Hell On Earth* but they've paid their dues on the road to self containment. They've studied the best, from Queensbridge legend Large Professor to another QB native, Q Tip. "We knew Q Tip from back in the day, since we've been trying to get on. So, he was one of our favorite producers and his group A Tribe Called Quest was one of our favorite. So it was easy to hook up with him yaknowhat'msayin'." This time around though, the only guest appearances are on the mic and Hav and P have collaborated to produce the entire album alone.

This man is half scientist, half sane. Create a rhyme labyrinth like poisonous cannabis. Here take a toke of this deadly rare vocalist overpower your tiny noise like locust. Like sunlight through a magnifying glass I focus and burn a hole straight through your brain and leave you open. (Oh shiiiit!) And let the venom soak in, you start sweatin' and goin' through convulsions from dope shit I writ'. -Prodigy, "Apostle's Warning"

In an industry that's caving in on revolutionary musical ideals, Mobb Deep have basically given the middle finger to all those "wanna be rap singers" and set a course for the less travelled path, relying on the only information source they can trust- word of mouth on the streets. *Hell On Earth* builds from where the *Infamous* left off, whether it's Prodigy steppin' up with the facts through his continuous study of "right knowledge" or the accompanying haunting soundscapes mostly conducted by Havoc- both combined help more vividly reflect the tensions of their daily (trife)' life. Even though the rap industry is over populated with the "thug life" or "gangsta shit" most of the genre is too corny or half ass for most heads to take seriously. Perhaps it's the fact that the artists fronting that type of image are relying solely on that portrayal to sell records, as opposed to making dope music that pushes the boundaries of the game. If all these rappers were for real drug dealin' murderers, then Mobb Deep would be Gotti and the others would just be wannabes' copying the masters scrambling to get on- and that's exactly what goes on. In addition, the true essence of Hip Hop is undefined and without restrictions- the only constant is change. So while some groups are trying to pull cards on all the mafia image type groups, Mobb Deep ignored all that shit and did the most blatant act, almost as if it was done purposely to prove a point they sampled the actual and music from the movie *Scarface* in the song "G.O.D. Part III." Prodigy then illuminates through the dark funeral like organs professing, "Mobb representative, call me the specialist. Professional professor at this rap science. Up in the laboratory, that's why your small rhyme bore me. Your store bought rap ain't shit." And then later continuing with, "You're searchin' for signs of the end, well I am that which brings apocalypse to this game called rap. Not a game but quite serious and yo, in fact..." As for the usage of the Bonita Applebum drums Havoc simply responds, "It's whoever finesse it better." No doubt.

I got it hemmed and pull the gat like a stem. You all fucked up like an off beat blend... This ain't rap it's Bloodsport, your life cut short, ya fell short. The pressure's on high, full court... -Havoc and Prodigy,

"Bloodsport", *Hell On Earth*

Hell On Earth is as Havoc says in the title track, "right in front of your eyes." And if entertainment exists merely as a mirror reflecting reality then Prodigy's repeated referral to the Illuminati in the Mobb Deep/RSO track, "The War Is On" and again on L.L. Cool J's "I Shot Ya" remix, should be taken seriously. "That's Prodigy the researcher," Havoc says of his illlogical partner, "I just get the feed back from him. I let him come with the facts- I'm just laid back. He's the researcher, he read a lot. And everybody know Illuminati is real." This type of information isn't usually found in the daily newspaper and Illuminati is not a Dungeons and Dragons role playing game. Shit's real, do your research, keep your third eye peeled and be open to anything/everything and anybody/everybody says and does so that you don't miss anything that might be "right in front of your eyes."

Illuminati rule my mind, soul and my body. Secret society, tryin' to keep their eye on me. But I'mma stay incogni' in places they can't find me, make my moves strategically. The G.O.D. is similar but finer than a chess player. -Prodigy, "I Shot Ya (Remix)", L.L. Cool J Mr. Smith.

The production on *Hell On Earth* successfully and unceasingly depicts a dark and hellish aura throughout the album (Prodigious once said, "Your ass must be darker than a Mobb Deep track"). At times though, the lyrics delivered some-

times question the delusory "thug" mentality that they're so devout to follow. In 1996, Prodigy and Havoc recognize that the lifestyle they lead might have run it's course. In "Animal Instinct" the chorus confesses, "I'm tired of living life this way/ crimes pay/ but for how long? 'Till you reach your downfall." These two rhymers come off like old war veterans but both are still young men being born in '74 and as Prodigy versed on the last album, "I'm only nineteen but my mind is old and when things get for real my warm heart turn cold."

The tight knit QBC unit: Godfather Pt. III, Gotti, Ty Knitty and Gambino along with childhood friend Rapper Noyd all represent in rhyme form on the *Hell On Earth* album. In addition, Lex Diamonds aka Raekwon and Nas Escobar both return with appearances on two separate joints, "Nighttime Vultures" and "Give It Up Fast" respectively. And as an added surprise another Wu Gambino blesses the track, "Extortion" with a low down grimy and sleazy ass verse. That man being none other than Johnny Blaze himself: "Remember me? Bum a nigg to a third degree. Don't act familiar motherfuckers you ain't heard of me... punk wanna pop the most junk/ be the same motherfuckers with the most lumps."

Although Mobb Deep and the Queens Bridge Committee have seen life take a turn for the better since "Shook Ones" dropped, a painful tragedy hit the crew last year. In a gruesome car accident in Manhattan, QBC member Scarface's Gambino's twin-life was taken. Along with another close friend and four others suffered serious injury. But so goes the cycle life and death. From the darkness comes light because on May 14, 1996 the start of the next generation in the Mobb family was initiated with the birthday of Prodigy's firstborn son, Tchaka Jr.

Dreams of growing old with my son and live great. Little man, I plan to enhance your mind state. -Prodigy, "Apostle's Warning", *Hell On Earth*

Out.

CHECK
IT

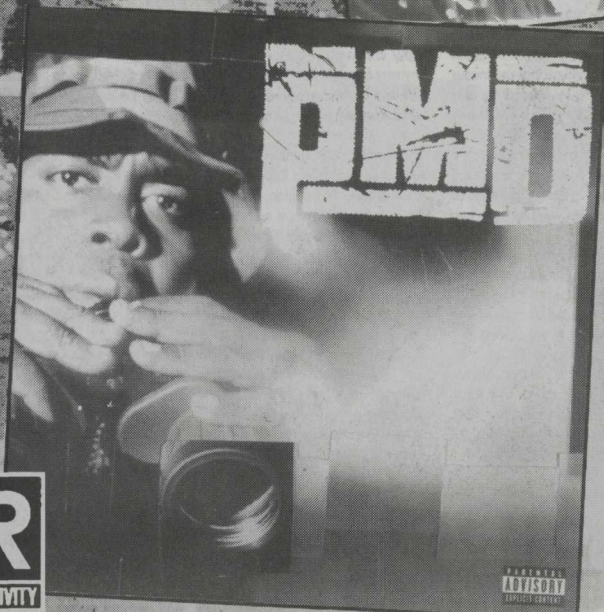


FIRING
SQUAD



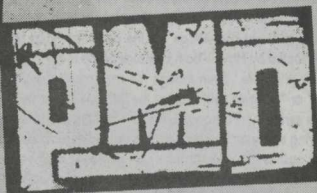
FIRING SQUAD

PARENTAL
ADVISORY
EXPLICIT CONTENT



R
RELATIVITY

PARENTAL
ADVISORY
EXPLICIT CONTENT



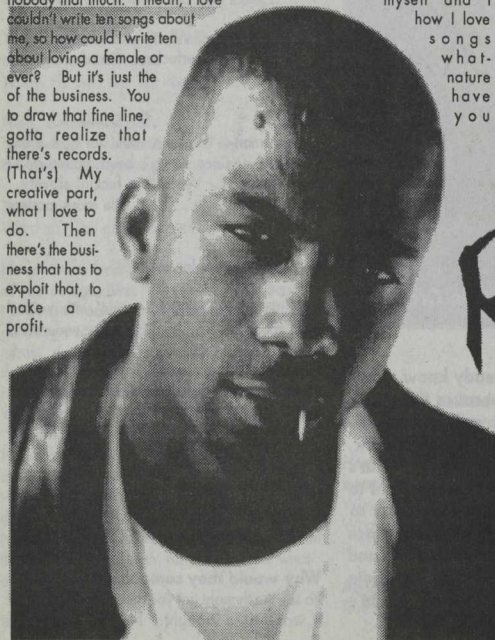
BUSINESS\$
IS BUSINESS\$

ON THE
STREETS
NOW!

Sony Music Canada

The release of "Won't Catch Me Runnin'" b/w "Remain Anonymous" saw the reputation of Ras Kass increase dramatically, as the record was soon proclaimed to be a classic. The two years since his first single dropped have seen Ras Kass grace numerous guest spots, resulting in a large buzz for his debut. No longer with the Western Hemisphere clique, Ras is now rollin' with Stratohear, his crew consisting of Aeon Flux and Syphilis. Of the changes, he reflects that "It just went to show me that business brings out the worst in some people. It brings out the capitalist in you." Although there are changes to the bootleg's already circulated, the debut *Soul On Ice* illustrates the talent of one of hip hop's most endearing lyricists in Ras Kass. Growing up in "Carson", Southern California, Ras concentrated much of his studies around English and History, two subjects which have given him the benefit of knowledge often interjected into his rhymes. "Same thing as everyone else I guess," he says on his background. "I went to school. I mean, I wasn't the greatest kid on the planet, I wasn't the worst. I went to school, I graduated. I liked English a lot and History. So that was my focus. Everything else, I kinda didn't give a fuck about. Did that, and I decided I wants to do the rap shit, and that's when I took it seriously. I wanted to be an MC. I felt like I had some shit I wanted to get off my chest. Basically I just went in and made three songs. One was called "ETC.", "Remain Anonymous", and "Won't Catch Me Runnin'", and we just pressed it up and put it on some vinyl and the reaction was just crazy 'cos I didn't expect people to react the way they did. I didn't really expect nobody to feel it, so I mean, I made it for my immediate peers. Long term, I wanted Rakim to say "Yo, you dope Ras, or whatever, or whoever. KRS-One to say I was dope. I never even expected that that would really happen, and that's what came out of it."

An MC who wants to keep his integrity intact through his music, Ras Kass is conscious that once an artist sings their deal, they may have to compromise their vision. "Because the nature of the record business is not to be creative," says Ras Kass. "The record business is business. It is exploiting. And when you, and when you sell something you don't want to talk about anything other than what are the good qualities are, or what's effective, what's selling it. That's more so the record label that sorta forces an artist. Just like we all human beings, we all laugh, we cry, we sad, we angry but a R&B singer is basically gonna sing love songs. For ten songs, and I don't think they love nobody that much. I mean, I love myself and I couldn't write ten songs about how I love me, so how could I write ten songs what nature about loving a female or ever? But it's just the of the business. You to draw that fine line, have gotta realize that there's records. (That's) My creative part, what I love to do. Then there's the business that has to exploit that, to make a profit."



Those are two totally different entities basically battling within one dynamic."

How easy is it to balance the business aspect - when you are told that you have to sell some records, and trying to retain creative control? "You gotta balance it, you gotta put it on a scale, and know what you want to get out of it," responds Ras. "On my album I wasn't trying to make a double platinum album or nuttin' like that. I know how, I think every rapper basically knows the format of what to do to be moderately successful at least, but it's all in what you want to get out of it. If that was my focus, then my album would probably sound a lot different. What I wanted to get out of it, was to say some of the things that I felt needed to be said and everybody has to balance it themselves. Figure out what they want, out of this record business, and then know the job is dangerous when you take it. I know that I'm alienate certain people if my beat is not sounding a certain way. If it ain't the g-funk type thing, or the R&B type thing, then that's gonna alienate a lotta people. It's gonna alienate radio, you know what I'm sayin', so you gotta be prepared for that and accept it."

While many albums receive the distinction of being a classic, *Soul On Ice* can truly claim to deserve the title. Its essence lies in its lyricism. The album received its title from the book of the same name by Black Panther Eldridge Cleaver. As the book did in touching on the different emotions felt by Cleaver through self analysis, Ras Kass attempts to do the same for himself, asserting his views on the East/West conflict ("Sonset"), groupies ("Drama") or socio-political issues on "Ordo Abchao (Order through Chaos)". "To simplify it, the whole theme and the whole concept is basically my idealistic self as opposed to the reality of who I am," declares Ras Kass. "Everybody wants to be a good person and do the right thing and then your in a capitalistic society which basically says 'you exploit the next man, you pull yourself up by your bootstraps and you get yours, and who cares about the next person'. Having those two dichotomies, the either/or dichotomies within one person and having to deal with that. So you know, sometimes I'm really political and sometimes I'm just on some 'well, why should I give a fuck? Nobody else do.' It's not really hypocritical, but it is... human nature. My album is basically a psychoanalysis of me in particular and human beings in general. Man's duality. Your good side, and your evil side and how they struggle for dominance, I guess." The binary oppositions that the album aims to explore also extend to questioning how easy it is to walk a 'righteous path', when other forces may make it difficult. "Yeah, because then you start questioning what exactly is righteous. A lot of things are in perception, and trying to figure out what ultimately is the definitive 'right thing'."

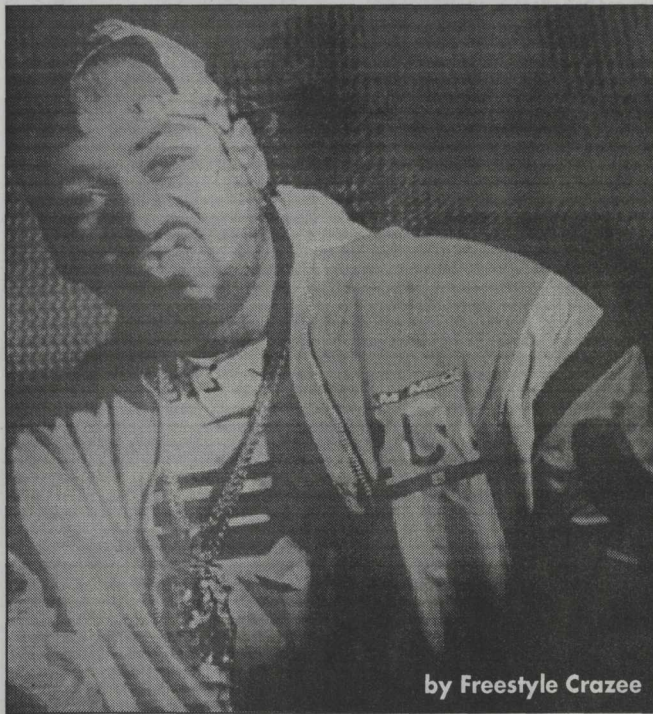
While most underground heads would recognize that creativity isn't always rewarded with sales, it might also even be denied its due props. This has been the case with numerous MC's who undoubtedly possess talent, but because they don't conform, or due to industry politics don't get their dues. "You

Ras Kass

by Sunil C.

gotta know what you trying to get out of this," examines Ras. "You know you not gonna get major props like that unless you sell a million records? You get on MTV or you get on the radio all day, every day and if you don't make that type of material then you can't expect to get that type of response." The politics are cited in "Reelyishymn" "Make a radio hit heads criticize it/ Underground classic, nobody buys it/ So rap is fucked and everything blowin' up sounds redundant/ But money talks and bullshit does nine flat in the hundred." Ras Kass is aware that he may not go platinum, but perhaps this is irrelevant when those who do peep it may absorb what is being said. It signifies that such music can have importance that transcends any sales figures.

GHOSTFACE KILLAH



by Freestyle Craze

The latest Wu Tang instalment has surfaced, as if you didn't already know. I feel any article featuring Wu Tang members is hardly necessary because there's always twenty other articles trying to be on the "cutting edge" on writing about the Staten Island massive. It gets annoying. Not the Wu comin' out like clockwork, that's fine because they're always guaranteed to please, no doubt about it. What's annoying is the countless articles on the group. It almost makes me not want to cover them. Fortunately though, Wu Clansmen usually give dope interviews so the pleasure is all mine. Everybody already knows everything about Ghostface and if you don't then go buy some of the other more glossy type magazines and update yourself. Better yet just peep his new album *Ironman*. He spills his whole life story on it, case in point, "All That I Got Is You." So without further adieu, let's get into this *elements* style and just peep the conversation. That's it, that's all.

How come you guys are doin' these interviews today? Don't you gotta go vote or something?

Yo I voted man. I voted for Wu. Word cause I know that's the people's that really really really gonna do the right thing. It's like you could be almost certain that Wu is gonna give you an album every year. It's like we don't even have to promise you that. You know that. Yeah! I voted for Wu man. Who you vote for?

Nah, I'm in Canada I didn't have to vote.

That's good man, you got over then. You got over this time. Cause if you would've voted you know what would've happened?

What?

Nothin'.

Word...

C'mon man, what? What's gonna happen man? If a thousand motherfuckers vote what's gonna happen?

Nothin'.

Nothin' man. We been votin' for how many years? Ever since voting's been around and I ain't seen shit. We still in fuckin' slavery... yknowwhat'im sayin'... it's a little more modern now.

Cap - It's like vote for yourself!

I'm votin' for people that's movin' with me and that understand me man. Ya see you understand us kid. Knowmean.

How's your new crib in New Jerusalem?

We were just under pressure over there thinkin' that... we had run into a situation that we thought jiggy was comin to the lab or somethin'. But it wasn't jiggy but just the thought alone was bringin' us right back to fuckin' square one. It wasn't them though it was a false alarm but just the thought alone, yknowwhatimean?

Why would they come there though?

Ya see the thought got you fucked up right now? It was just a thought. Nothin' happened

yaknowhatimean. But you sayin' "why would they even come?" it's like that thought alone makin' you ask questions like, "hold up." They ain't supposed to be there. You know if they came here, they gotta be comin' to start trouble.

Word. Let's get into album.

Word kid.

That Daytona 500 beat, who picked that beat?

I always wanted to rock off that beat right there. It's been my shit for years yaknowmean. I finally got the chance. We just tore that shit down right?

I thought that shit was the bomb, straight up but I know some people thought you shouldn't've used that shit. They didn't like it.

It's just music man. It's like yo, however you fuck that shit- milk that cow, it's how it gonna come out, some hype shit. Word g.

How'd you get the Force MD's up on there?

Those are our people's right there. They from Staten Island, we just throwin' 'em back on the map real quick. Open 'em up, make 'em feel good.

How long you been collectin' the Wallabee's for?

Centuries kid. That's my shoe right there, most comfortable shit in the world right there.

Yo when I used to go to church my priest used to wear those.

Yeah? He ain't dip 'em like I dip 'em.

Nah, definitely not.

True indeed. The cover look ill right? It catch the eyes even if you don't wanna buy it right?

True.

Word up. You got good taste...

How come you weren't even on some of the songs, like "Assassination Day"?

No doubt. Yeah, let my brothers go ahead and get busy, I ain't gotta be on everything. It's an album, shit is just out there, I ain't gotta be on that shit. That's a song right there for you to hear still comin' from me cause it's mine. The Wu you know. Word.

How the fuck does RZA keep makin' so many beats?

He's a genius! A psychiatrist. An underground dweller. He stay underground kid. Word up. Nothin' but bomb shelters. He's all in there like that just constantly doin' his shit, work or what ever.

Word.

He told me on the one on one that sound travels in the head faster than the speed of light.

That's deep. So who's next to come with a solo album? How do you determine you comes out next?

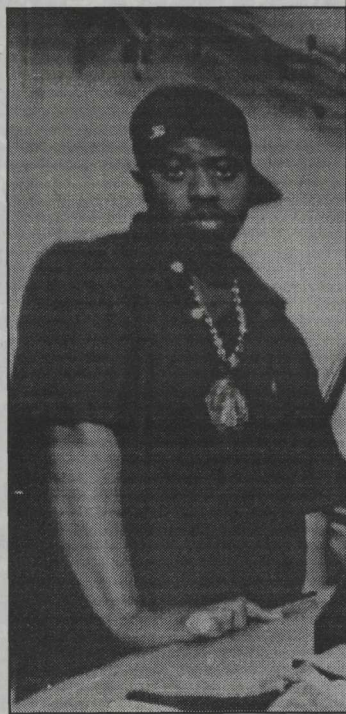
Who you think is next? Take a guess.

Cappadonna?

See how the chamber works?

Yeah. You know who I'm waitin' for man?

Who?



U God.

He's comin'. He'll be right around the bush kid. He's like a ninja right?

How do you figure out who gets a beat?

Whoever's there to go ahead and snatch 'em. Whoever sound best on 'em get it. That's all g.

Alright. That's it. Thanks a lot.

True indeed, I gotta take a piss kid.

Cappadonna

Where the fuck did he come from?

Where the fuck did Cappadonna come from man? What's the story behind where you come from?

Cappadonna is the all eye seein' kid! Like I'm the mind man. Word up.

But where'd you come from? No one heard about you before you appeared on Raekwon's album.

I came out the woodworks. It's like yo man, I was always there but I never said nothin'. Knowmean? Now I'm startin' to talk to you, so who's up? I seen this 12 inch in the stores called "Drastic Measures" by Cappadonna, what's that about?

Oh shiiiiit.... That shit is real fuckin' sad man.

That's a bootleg right?

Yeah! That's bootleg! Watch out! Somebody tryin' to sound like me and shit.

That's not even you?

Yo lemme tell you somethin' man, don't go for it du'. You know what time it is man.

Damn...

I run with the Wu bats.

You've seen that record then?

Yeah, I've seen it. That's why you gotta watch out kid. You gotta watch out for fakes and frauds.

So you didn't even record that shit then.

It wasn't me! Spread the word kid! It wasn't me. I thought maybe they used to be down with you and had some ol' shit of yours or somethin'.

Nooah! Them niggahz got on some fuckin'... they snuck around kid. But I got my dart on 'em. I got my dart 'em.

Where they from?

Florida. But yo! My album's about to come out in a minute.

What's it called?

Slang Prostitution. The shit is off the wall kid.

Word...

But you know what kid? I'mma start shootin' these darts at you kid.

Huh?

I want you to brace yourself. Knowmean.

Uh...

Just hold yourself down man. Don't worry 'bout it. I've got these darts covered. Word.... So how you feel about the Ironman joint?

It's dope.

Rumour has it that it's gonna go number two on the Billboard charts for two weeks. The only one that's beatin' it and they didn't wanna put it before is that Beatles shit.

Oh shit, not the rap chart, you mean the fuckin' main Billboard chart?

Yes yes y'all. To the boat y'all.

That's an album debut at number two.

Rumour has it, g. They didn't wanna put niggahz before the Beatles though.

Nah nah, that's like blasphemy, you could go to jail for shit like that.

Heh heh heh heh heh! (laughter) It's America right here, shit is gettin' deep.

Mad deep...

GRAFFITI SUMMIT



B-BOY SUMMIT 97

FEBRUARY 28th - MARCH 2, 1997
SAN DIEGO, CAL. USA



Thats right ya' !! it's back ! The one and only **B-BOY SUMMIT**
is here to give ya what you been miss 'n ... *A hard dose of Hip-Hop*

The only tribute to *b-boys and girls* complete with the whole
family: *djs, mcs, graff artists* and the rest of the Hip-Hop community
from around the globe !

educational panels, circles, graff show, ciphers, dj/mc showcase,
historical figures, fat merchandise, 'raffle for relics'...

Don't miss out on the dopest Hip-Hop celebration of the year!

Brought to you by **Eternal Two Creations** with **J-Love**
hosted by **Rock Steady Crew** and **Zulu Nation**

summit lines : 714-284-7367 917-998-1164

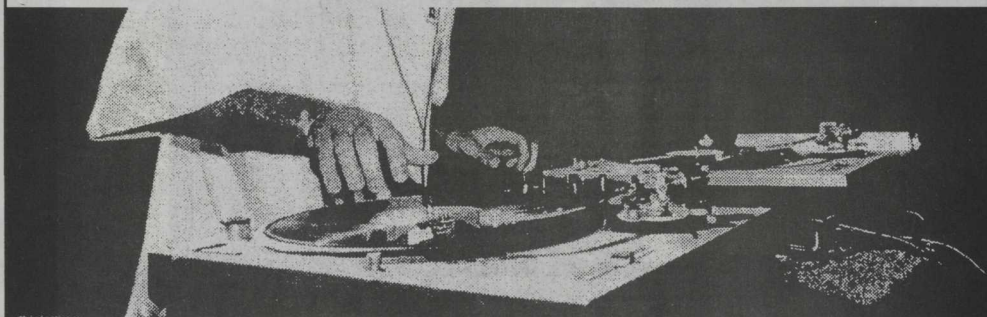


WEDNESDAY JAN. 29.97

EL FAMOSO 818 RICHARDS (RED LOUNGE)

THE FIRST OFFICIAL WESTCOAST DMC ELIMINATIONS

**SPECIAL GUEST APPEARANCE BY THE REIGNING CANADIAN DMC CHAMP
DJ D-SCRATCH (TORONTO)**



1ST PRIZE

- FREE TRIP TO THE DMC FINALS
- GEMINI PMX 12 (COMPLIMENTS OF GEMINI & BASSIX)
- \$100 CASH
- MAD GEAR
- TONS OF VINYL
- FWUH & BASSIX GIFT CERTIFICATES
- EL FAMOSO GOLD PASS
- ...MORE TO FOLLOW

2ND PRIZE

- \$100 CASH
- MAD GEAR
- VINYL (CONECT, SONY, BMG, TOMMY BOY)
- FWUH & BASSIX GIFT CERTIFICATES
- EL FAMOSO GOLD PASS
- ...MORE TO FOLLOW

3RD PRIZE

- \$50 CASH
- MAD GEAR
- VINYL
- FWUH & BASSIX GIFT CERTIFICATES
- EL FAMOSO GOLD PASS
- ...MORE TO FOLLOW

**FOR INFO OR DJ'S INTERESTED IN ENTERING CALL...
(604).878.8370**

DOORS 9PM - CONTEST 10PM SHARP



BMG



elements



Bassix

Da Brat



THE NEW RELEASE FROM SO SO DEF / COLUMBIA RECORDING ARTIST

DA BRAT

ANUTHATANTRUM

FEATURING GUEST APPEARANCES BY CRAZY BONES

(BONE THUGS N HARMONY), T BOZ (TLC) AND THE

FUNKMASTER HIMSELF - GEORGE CLINTON

NOW AVAILABLE EVERYWHERE

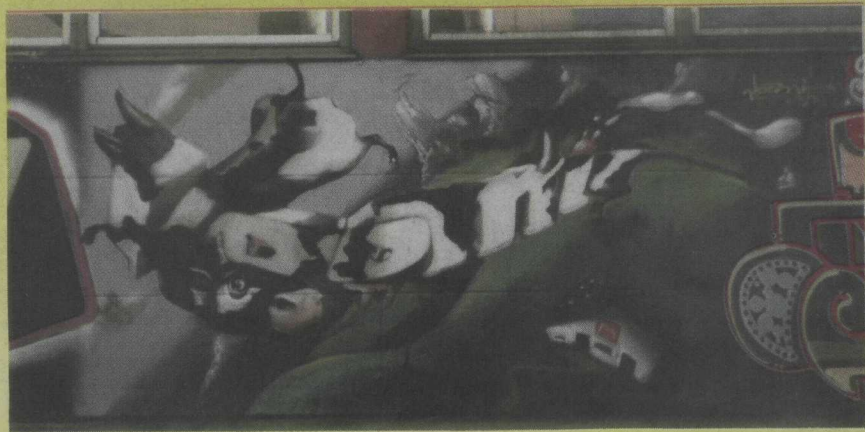
Sony Music Canada



KASINO/AUSTRALIA



NIGER/NEW YORK



LOOMIT/GERMANY

"NNNNN"

highest rating

Matt Galloway - NOW Magazine

YOUR HIP HOP FIX

BEATFACTORY
RAP ESSENTIALS

VOLUME ONE

FEATURING
RASCALZ
CONCRETE MOB
DOWN TO ERF
KARDINAL OFFISHALL
BLACK-I
WIO-K
RED LIFE
DAN-E-O
SCALES EMPIRE
CHOC LAIR
CITIZEN KANE
GHETTO CONCEPT

CD, CASSETTE, VINYL

IN STORES NOW

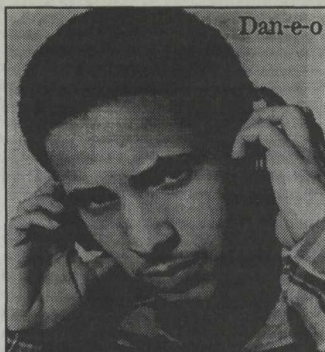
RAP ESSENTIALS THE TOUR

COMING TO YOUR CITY SOON

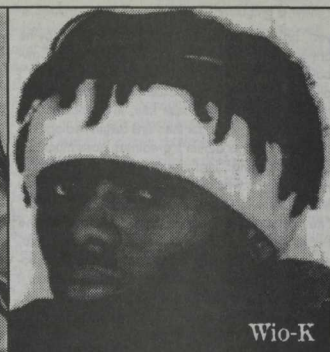
Beat Factory
Rap Essentials Vol. 1
Beat Factory

80%

Finally. A Hip Hop compilation consisting of Canadian artists exclusively has been successfully completed and launched. That means any and everybody can go get it. And I strongly suggest anyone who digs this magazine should pick this album up. *Rap Essentials Volume 1* is the first Hip Hop compilation consisting of Canadian artists ranging from Vancouver to Toronto to Montreal. All groups deserve to be on the roster and all deserve mention so here it goes... First off (in order of appearance) the Rascalz, from Vancouver should be familiar to everyone. They've had a couple of videos and an album released in the past and the track "Fit N Redi" is a foreshadow of their long awaited debut on Figure IV/BMG, *Cash Crop* scheduled for release in early '97. Concrete Mob from the Toronto Esplanade, dropped this single "Boiling Point" earlier in the year and made mad underground noise with the SCAM produced track. Down to Erf have been around in the Toronto scene for a good six years doin' remixes for groups like Dream Warriors and Saukrates among others. The song "Learn to Earn" features rhymers Mathematiks expressing in his words, "the life of Hip Hop." The following track is the latest Figures Of Speech (Saukrates, Marvel and others) member to offishly debut his material. Kardinall Offshall's west indie flavored "Naughty Dread" is just a taste of shit to come from the F.O.S. crew. Next up, comes Black I with the joint, "No Laws" on a military tip, complete with a marching drum roll as Black I rhymes about killin' niggahz and loading up the gats and shit like that. Basically, whatever reality presents to him, Black I lays down on record. From the dark comes "Sunlight" the next track provided by ex-MVP member Wio K. The song's got a video to go along with it that has been getting good play on Much Music so nuff said. Also with a video on rotation right now is the duo, RedLife. Their contribution, "Who's Talkin' Weight" is a Revelation of their experiences in Dealing with Life In Elevation. Another SCAM produced track, "Dear Hip Hop" features Torontonian, Dan-EO writing a letter Common Sense style to his girlfriend Hip Hop, who he's hopelessly in love with. Then from Montreal comes the crew Scales Empire. "Bright Lights, Big City" is a journey with Kandu and T Wyze through any big city as they relay things you can see and hear, over a soundscape provided by DJ Luv. The next joint, "21 Years" is an autobiographical account by veteran Toronto rhymers Choclair. This song was originally released on Knee Deep Records as a double A side 12" with Saukrates on the flip side. Check for Choclair's video and upcoming releases. Following "21 Years" comes "Structure, Foundation" by Citizen Kane. Some may remember their track from the Zulu Nation *It's All Good* compilation, "Soul Survivor." If not, then check this track



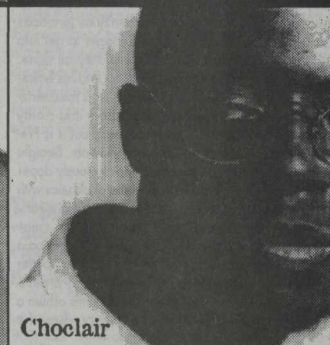
Dan-EO



Wio-K



Kardinall Offshall



Choclair

and keep a look out for their upcoming releases, "Livin'" and "Black Rain." And anchoring this monumental compilation is the two time Juno award winning crew Ghetto Concept. Their newest work, "U.L." showcases MC's Kwajo, Lowell and Dale rhyming over a RZA-esque beat, bringing out the best in each of them. Overall this is a much needed and very well compiled album. HOWEVER. Some (not most) groups on the compilation are WAY too New York influenced. Some more than others and a couple tracks are really wack on the strength of lack of originality. THEREFORE the STANDOUT cuts are "Bright Lights, Big City" and "Fit N Redi." Much much props to the whole staff at Beat Factory for finally actually doin' something for Canadian Hip Hop music as opposed to all talk and no action by too many other people in the past or half ass lop sided projects that no one ever heard about. Buy it. Do not front.

-Flipout

Jeru tha Damaja
Wrath of the Math
Pay Day

88%

Two years after his acclaimed debut, *The Sun Rises in the East*, Jeru tha Damaja is back with more knowledge for heads to feed on with his second LP, *Wrath of the Math*. Jeru's latest masterwork, once again produced solely by Hip-Hop's finest-DJ Premier-consists of fifteen slicks of finely whipped grade AA butter... in other words *Wrath of the Math* is the bomb! The average LP has, at best, six or seven tracks worth hearing, the rest being either merely decent or wack. On this album, every cut is dope, saying something worth listening to; no fast forwarding is necessary when listening to this gem. One of the reasons that this LP is so hot is that there is a driving purpose behind the album; Jeru is on a mission to save Hip Hop, dropping his best material

"Pre-Views"

yet. lyrically, Jeru is not to be fucked with, as he brings the ruckus to Pras and Wyclef ("Black Cowboys"), "Puffy" Combs and Foxy Brown ("One Day") and other in a style reminiscent of the 'dis' records of the mid eighties. These four, in particular, are deservedly chastised for their sins committed against Hip Hop but this album's greatness goes much further than dissing. Jeru's lyrics are more focused this time around, whether speaking about fraudulent MCs, continuing previous tales ("Physical Stamina," "Revenge of the Prophet (Part 5)," "Me Or the Papes") or demanding reform in Hip Hop. Jeru, respected for his vivid vocabulary, is also more coherent on his sophomore effort. On the first album it seemed at times that he was forcing himself to use lofty words, but his use of language here seem much more natural. Still, his rhymes are so potent that they take a few listens to digest, so be patient! Few MCs in Hip Hop rhyme as intelligently as Jeru does on this album. Some tracks take longer to get into than others, but stick with it because they all shine. And if you don't want to go so deep into his lyrics, that's cool too because his deep voice is mesmerizing by itself. Jeru's lessons, vocabulary and clarity of delivery make him a stand out MC, but it is Premier's production that makes your head bob. Straight up: the production on the album is ridiculously dope! Premier continues to build his resume of classics with this album. Whether he is restructuring famous samples ("Ya Playin' Yosef" and "Whatever") or creating some space-age next shit with his signature bass thump, Premier always comes up with the butter joints. The combination of the captivating production and the razor sharp rhymes makes this album a winner. *Wrath of the Math* is a must purchase for

any true Hip Hop head. If you don't like this album for some unknown reason, bring your beef my direction and I'll give you a lesson in Hip Hop 101.

-J Grand

Snoop Doggy Dogg Tha Doggfather Death Row

88%

They called his first album the most anticipated rap album ever. Then it came out and sold four million copies. Why? I don't know. It wasn't even all that if you ask me. Now it's time for Snoop's sophomore release and I ain't heard shit about it. Perhaps it's been over shadowed by the drama of label mate, Tupac's death. Whatever the reason, the proof is in the pudding. So what's the *Doggfather* got to offer? In one word: Hella! Word. I was pleasantly surprised when I heard the *Doggfather*. It's kinda what I expected from Snoop the first time around, more Hip Hop and less gangsta glorification. I knew Snoop was down with that old school shit form the get go. So now, with all the bullshit aside, we get to peep the raw skills! The one thing no one's ever been able to front on is this niggahz lyrical ability... I mean the west coast vocab, the silky smooove flows and the hypnotic pimp voice- the recipe for butta raps and word is bond, this niggah can freestyle (for real) ridiculous. Check track number five, "Freestyle Conversation." So the raps ain't changed but the production has. Exit Dr. Dre- he been there, done that. Enter DJ Pooh, Soopafly, Daz and a couple others. That's the real difference on this project.

Pooh's somewhat of an OG on the west coast scene so you know his shit is tight. He freaks some older shit that needed to be brought back- yakknow, the gangsta bounce with the funky beat. This ain't no "G Funk" which is probably why mafuckers don't know how to take it. Don't get me wrong, it's still gangsta shit and it's still west coast but it's Hip Hop first. And mind you, Daz ain't no slouch himself. He's gettin' better and his tracks sound more along the lines of what everyone expected from Snoop. But regardless, the album is tight. Guest appearances include: DPG, Too Short; and others. Mostly, however, it's Snoop himself flexin' the lyrical. Personal favorites include, "Doggfather", "Up Jump The Boogie", "You Thought" and "Downtown Assassins" but all 21 tracks are worthy my cash in the store and the album is refreshing enough for a Checkmate Rate™ of 88%.

-Checkmate

Xzibit At The Speed of Life Loud

78%

Representin' Crystal-fornia, the most recent member of the Likwit crew has finally gotten his turn to speak his mind in his gruff voice. After doin' a few guest appearances here and there (Freestyle Ghetto-King T, DaamN- Tha Liks, No Hand Outs Alk's), X to the Z finally lays it down on this long awaited debut LP. Travellin' at the *Speed of Life* (not light cause like Xzibit says we all move at different speeds) he takes you through eleven tracks of frustrations,



animosity and nuff lyrics to get you open. If you can recall, Xzibit and OG King Tee stopped here in Vancouver some time ago and rocked a show in which some heads were too inebriated (faded) to get up off their asses and show real support. Too bad because those who payed attention witnessed an intense individual doin' his thing from the heart-like few do nowadays. Whatever. Just to give a little insight, the album features quite a few guest MC's such as: J.Ro and CaTastrophe, King Tee, Ras Kass, Saafir and Hurricane Gee. The production was handled by a select few including the Lika own E Swift, D.I.T.C.'s Diamond D, Soul Assassin's Muggs and a couple others. The dysfunctional one exhibits reflective rhymes throughout over the ruff beats. I appreciate shit like this... with all the nonsense out there, it's always nice to hear somethin' that makes me storm about shit. That takes me straight into "Paparazzi", which received much play and the shit's fly... "The Foundation" is some shit in dedication to his posterity; givin' his son a little lesson on life refined in just a few verses. Keep a look out for "Birds's Eye View" featuring the Lika's Tash and J.Ro. This is probably the best cut on the album because the lyrics are a definite spectacle and the production's dope. Although it could've done without the background vocals of that bitch! Hurricane Gee! Reference: Track #3, last verse; judge for yourself. Xzibit then teams up with the mighty King Tee on "Positively Negative" for a captivating excursion of drunk funk. "Hit and Run - Part Two" is the follow up to the first "Hit and Run" that was on the *Alkaloids Coast II Coast* album but this time givin' a little insight on what Xzibit likes to do on a Sunday night... ahem... anyhow, the beat's fat so check it. Other songs to look for include: "At The Speed Of Life" dope hype shit; "Plastic Surgery" featuring Saafir and Ras Kass; and "Eyes May Shine." The contents of this album surely carry their weight so I'mma stand by it with a respectable 78%. Bottoms up!

-Logic

Mobb Deep Hell On Earth Loud

89%

Yo! Here we go with the third time 'round the block for Mobb Deep, the infamous official Queensbridge murderers'. Nuff said, cause right there we know where they're from and what shit they're on. Last album these cats blew me away and I had to sign 'em up for 100%! Yo-I caught a lotta flock for that but that shit was ill indeed!! Anyway, let's get to "Hell On Earth." The shit's ill. "I'm sayin' I ain't even gonna front on the rhyme calibre of Havoc and Prodigy as well as the vibes their beats create, yknowwhatimean! Adding to the mix is Raekwon, Method Man, Nas, Rapper Noyd (who got signed to Tommy Boy on the strength of his performances on *The Infamous*) and some other cats from the QBC. I'll get to the individual songs later but first I gotta say that this shit is strictly on some murder, violent rap type shit. Hello gun talk and crazee explicit shit... Hell, that's Mobb Deep's whole style- that crime shit. However. Crazee motherfuckers have bit their style and I think my brains on crime rhyme overload. Too bad but maybe that's why I think last album was fresher. At the same time, *Hell On Earth* ain't no dud neither. Songs to mention are: "Drop

A Gem On "Em" guess who they dedicate it to; "Hell On Earth"- so fly; "Extortion" featurin' Meth... fly instrumental; "More Trife Life"- ill story rhyme; and all the rest are fly enough to get some quality "ear time." (Ed note- "G.O.D. Pt. III" is the sickest shit! Sorry Chex... continue...) And to end things off here's a quote I like, "Fuckin' wit P ya need a gat. At least you have the opportunity to bust back."

-Checkmate



Large Professor "I Just Wanna Chill" b/w "Hard" Geffen

71%

What's up with the rap game nowadays? Has every subject been touched upon or what! I guess Extra P figured he couldn't go wrong with the ever so popular subject of money, money, money!!! (played, played, played). The beat consists of a loop also used in De La Soul's "Dinnit!" making it a mellow track for that party going vibe. In the chorus- which I find rather displeasing- the professor states that he would much rather chill out with a little loaf in his palm than ill and cause ruckus. In other words he manages to say absolutely nothing. Not too much thought put into this one. The B-side "Hard" is music to my ears. I can only describe it as "raw". The uptempo break beat (Wrath of Kane) with that fat ass jazz bass makes up an irresistible combination along with Extra "Large" P, droppin' some sensible rhymes. Shit works. In all reality I had thought Extra P to be a much more original and innovative lyricist from all his guest appearances a few years back, not to mention all the Main Source songs before that. But much to my surprise the Prof. doesn't quite do it for me nowadays. With his forthcoming LP release conveniently entitled *the LP*, soon to be out in shelves, I really hope the brother gave us the worst part of his album first. If not I would suggest that he sticks to production. At least we know he's good at that. Peace! (...is not the word to play.)

-El Mariache

Marvel "Shitutions" Capital Hill

81%

When Saukrates first stepped on the scene he wasn't alone. That crew, Figures of Speech is making moves like a man on Ex-Lax in this here rap game. If you can recall, Saukrates's home skillet Marvel accompanied him on the track "Hate Runs Deep" which basically opened Saukrates and the whole F.O.S. to the world via the wonderful world of video. After that, Saukrates recorded some other material (check

the Saukrates re: View "Rollin'") including a white label with the joint "California" where he rhymed over the D' Angelo "Lady" track. But the real gem on this hard to obtain 12 inch was Marvel's solo debut, "Words Of..." Marvel's run on sentence type flow came off mad fly over the cool ass jazz loop and his lyrical content was fresh as well. That shit is like an eventual classic no doubt and this new shit by Marvel is just a natural progression from that "Words Of..." track. Again, his smooth ass flow further compliments the already stellar production by his mellow Saukrates and the result is a superior track for the ride, clubs, walkman- whatever your listening utensil may be, this shit is super nice. The "Witchy Woman" sample is fly but it don't have any relevance to the track- then again does it need to? (re: Can I Kick It/Walk on the Wildside) "If you enter pay a premium/ misty room lights leave 'em dim/ raise your Bailey's saluted/ environment polluted/ the scores never settled nigguhzz meddle with the headlines/ peddle after bedtime/ Cause I see nigguhzz slippin' through the cracks or their plans crash when the law find a stash of hash/ even try to make a dash hundred meters." Marvellous shit from Marvel, my man is nice. Shining bright from the east of Canada.

-Flipout

Trigger Tha Gambler "Bust" b/w "Broken Language pt. II" Def Jam

77%

Let me take you back for a sec. Remember the early 80's flick "Animal House" with John Belushi? If ya do then you'll most likely remember the party house anthem "Shout". This is the whole theme behind Triggers latest release "Bust!". A hype Onyx- "Throw Your Guns in the Air"- type a track, minus the insanity. If ya also remember Kanes' second album, you'll definitely recognize the loop, an old skool Booker T and MGs' sample used in "Another Victory" and also known well to be boys alike. As always "birds of a feather rhyme together" or something like that. Why didn't the Next Level clique just make one damn group. (ed. note- Uh, because Mr. Kamo, then they wouldn't be able to make as much cashola. Duh.) Instead they're on every track together just as featured artists, go figure. Well anyhow, with Smoothies' vocals and DVs' harmonies Trigger could do no wrong. Makin' sure he always comes new and different (ed note- sarcasm?). DV alias Krist takes care of his chorus duties and adds an additional verse to the song. "Throw your guns up and BUST!!! Come on now! BUST!!! ...A little bit louder now BUST!!! A little bit louder now BUST!!! Throw your guns up and BUST!!! Come on now!" Now this guy Krist is on some other shit, No Doubt. Though you may not like his style, you definitely can't say it's unoriginal. Now on the flip side, that obscure, back n forth, offbeat rhyme flows demonstrated in Smoothies' underground classic "Broken Language" is once again brought to light in "Broken Language pt. II". This joint embodies the same formula found in pt. I with a few exceptions. The beat was flipped a little and the verses are obviously rewritten starting with a clarification on the BDK/Little Daddy Shinae misunderstanding. All in all it only succeeded in creating a mere shadow effect from its original, it may

have been easier to swallow if it had been released immediately after Pt. 1 or a year or two from now as to revamp their old style. It's cool, it's just that I'd rather hear some material off Triggers' new LP *Life's a 50/50 Gamble*. Although I wouldn't be too surprised if his album sounds a lot like his brothers' *Once Upon A Time In America*. We'll soon see grass-hopper.

-Kemo

Camp Lo "Luchini" (This Is it) b/w "Swing" Profile

90%

Remember these cats from "Killin' Em Softly"... that shit was aight right. But this shit is straight up fly. The loop is the bomb and it sound like "Earth, Wind and Fire" but I'm not 100% sure if it is. Anyway, these niggahz rhyme some fly 70's style, "Armetah" shit, yakkowhatimean. Maybe not, huh... Well that's why you gotta trust me and get this shit. It's a crazee party vibe for me- it's hard to find a dope party cut that ain't corny but this piece qualifies. This is the best shit I've heard from Camp Lo yet. (ed note- Hey! Chex! Coolie High Ski Remix was bawmy...) The flip side "Swing" features Butta(Rfly) (who's tryin' to change his name to Ish) from Digable Planets fame, flexin' some vocals with the Sugar Lo. Nice piece but not as enticing as Luchini. Peace.

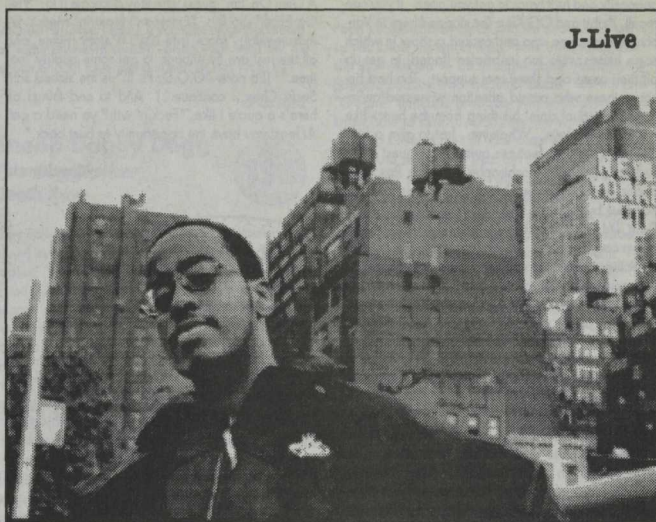
-Checkachini

Saukrates "Rollin'", "Play This", "P's and Q's" & "Father Time" Capitol Hill

87%

Man... how the fuck did this Toronto kid hook up with Masta Ace and O.C.? Not to take nuttin' away from Saukrates cause he's definitely doin' it for himself right about now but yo! My man hooked up with one of my favorite rhymerz O.C. and he's from Canada yo! It ain't where ya from indeed. That's some fuckin' super props if you ask me. Masta Ace ain't too shabby either after all, wasn't he on that Symphony song with those other guys a while back? The track is nice, both the original and the remix. Wait though, it ain't over motherfucker... this motherfucker Saukrates hooked up with motherfucker! Common Sense tool I mean, "Father Time" (which is on this 12") was dope and I had to tell them elements mp's to add it to the top tracks of '96, but Saukrates has hooked up with some of the illest solo MC's out right now. Saukrates is worldwide baby, 'bout to blow the fuck up. My man is makin' moves. And Sauk holds his own no doubt on each track and by all means is not overshadowed by the guests. And if that ain't enough for ya, he's got a new all-by-himself song, "P's and Q's" that's word. Man I'm lovin' these Toronto motherfuckers right about now. I ain't on no Saukrates dick or nuttin' but you can't front on the dope shit. And a yo Sauk! Keep grounded baby, you know that. You better know that at least.

-Omeka Almighty



J-Live

J-Live "Can I Get It?" b/w "Hush The Crowd" Raw Shack

82%

If you got any problems about the following review then you need to check the song "Hush the Crowd" and then check yourself. I'm not tryin' to say you gotta like this particular artist but this particular artist, J-Live, tells the oh-much-too-reality about when groups get no love cause nobody never heard of them. Here's the sad truth, "You could have the best beat and the illest flow. A dope crew with a fool proof stage show. But if your jam's what the followers don't know. You ain't gettin' no love from the crowd bro." I wanted to quote the whole shit. J-Live is undoubtedly speaking from experience and it's cool that he's not ashamed or blind to not see it and speak the truth. This is the real shit, along the same lines of the "Stakes Is High" and "Ya Playin' Yaself" reality. On the A side, J-Live comes with "Can I Get It?" or you can subtitle it, "Ode to the DJ." It's a hype tale of an 18 year old DJ on his way to a live ass jam he's supposed to spin at, starting from the moment he wakes up and showers to the bus ride handing out flyers to honeys and dissin' the crab asses on the train to when he hooks up with his boy and they need to transport the system via taxi cause none of them has a ride. It continues on to the jam and I'll leave it at that so as not to ruin it for you. Those two jams are more than enough dope material for J-Live's second release from Raw Shack but to top it off there's a third jam on it. The DomeCracker remix of "Braggin' Writes" is not as fresh as the original but it's hard to follow up that original original. Except for the "Braggin'" remix all production is still handled by my man Georges Sulmers, combining with J-Live resulting in some dope shit. Point blank.

-Flipout

Frankenstein "The Rain is Gone" b/w "All Hands" Knowledge of Self

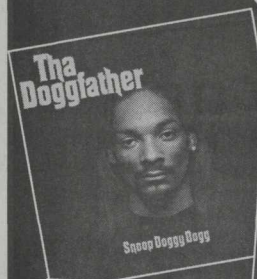
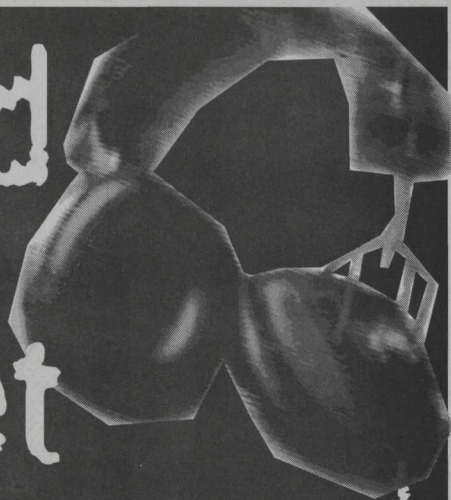
81%

The Dr. is, or should I say out. Since the days of Delphi Oracle, this mad scientist has been hella busy in his laboratory. Other than releasing his own material, he has done remixes for a few local T.O. groups, including a track for Nas-T Howie, "Atic", not to mention a bootleg remix album entitled "Live from New York" which includes songs from Mobb Deep, Das Efx, Busta Rhymes, Method Man plus a few others. It's now time for this kid now comes with a brand new single. Emotions run deep in the lyrics, in the first verse he speaks to a girl who did him wrong in the past, second verse he talks about a friend who turn his back on him and his crew. All this expressed over what I would call a smooth nocturnal cool laid back beat which he of course produced himself. Fuck this. **Hey Frankenstein!** You're shit's dope kid! Straight up no flashy over descriptive wording needed, the shit's on pizzaint. The flip side "All Hands" is another self produced monsta jam [get it, Frankenstein... I'm clever.] Keep lookin' out for Frankenstein cause he's 'bout due to reek some havoc upon the world very shortly, he just needs that extra push. Cool then.

-Omeka Almighty



the word on the street



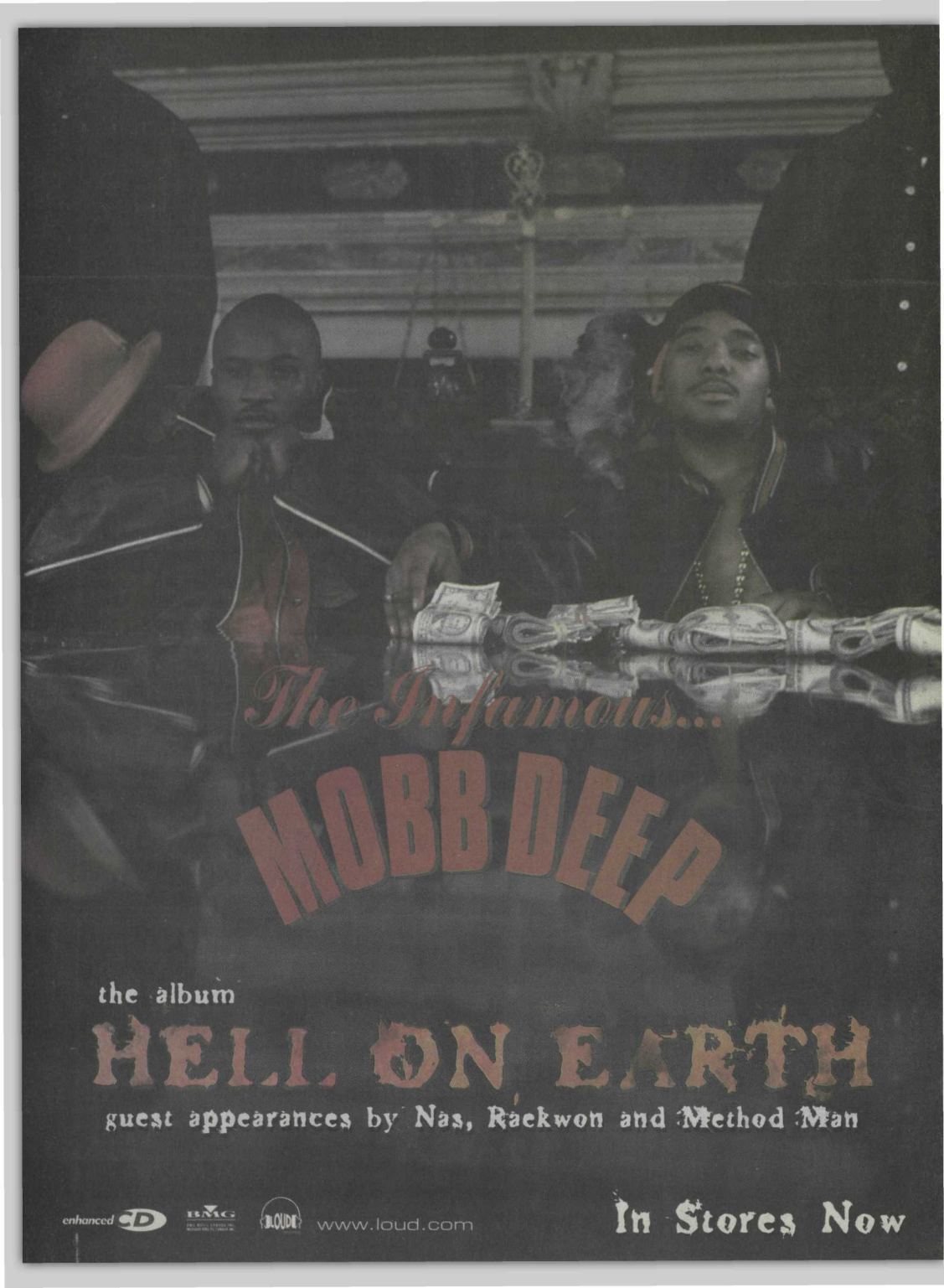
THE ROOTS - IN CONCERT
at Richards on Richards
December 11



**PARENTAL
ADVISORY**
EXPLICIT CONTENT

ALL DEATH ROW back
catalogue titles now available
again at domestic price.

MCA

The background of the entire page is the album cover for Mobb Deep's 'Hell on Earth'. It features two men, Mobb Deep and Havoc, in a dark, industrial setting. They are surrounded by large stacks of US dollar bills. The man on the left is wearing a dark jacket and a hat, while the man on the right is wearing a dark jacket and a cap. The overall tone is gritty and urban.

The Infamous...

MOBB DEEP

the album

HELL ON EARTH

guest appearances by Nas, Rakwon and Method Man

enhanced



www.loud.com

In Stores Now